FILTERS | BLENDING MODES | PHOTO EDITING | PHOTOSHOP ELEMENTS

Free CD inside

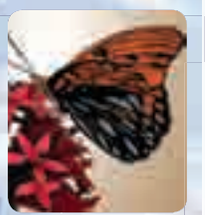
Photoshop® creative

The magazine for Adobe® Photoshop® inspiration and advice

Inside

Create with Photoshop
Loads of guides to producing imaginative artwork

Perfect white balance
Learn how a photo's white balance can make better images



Scan line art
Trace photos, scan them in and turn into illustrations

No more blur!
Essential advice for using Photoshop's sharpening tools

Master montages
The tools and techniques you need to create better montages

43 pages of creative tutorials inside

Paint a winter wonderland

Take control of the brush tools and discover how to create this cover – p28

Free CD-ROM!

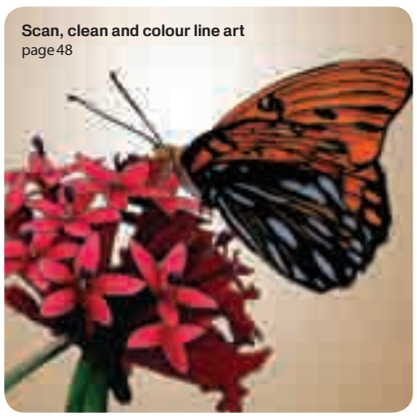
- 50 Bespoke creative shapes
- 37 Premium stock photos
- Art brush collection
- 15 Great textures

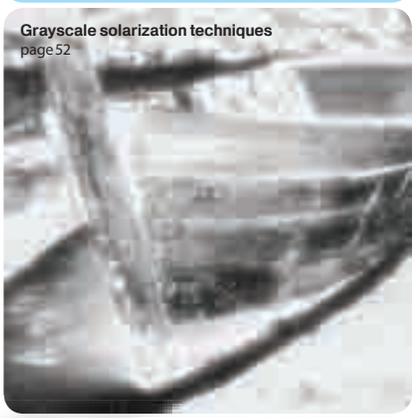
and much more

eMag

Welcome

A glimpse of what's in store this issue…

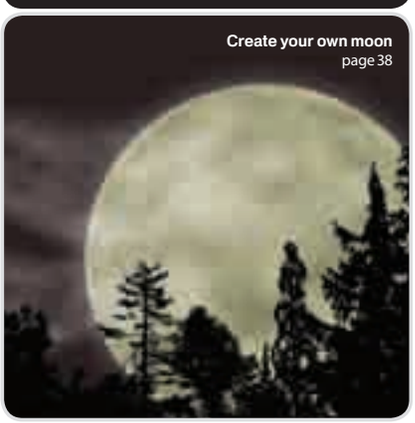

Scan, clean and colour line art
page 48


Grayscale solarization techniques
page 52

Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.

Make a T-shirt
page 66


Create your own moon
page 38

Winter is a beautiful season, especially when the sun is out and the air is crisp. If you're lucky enough to live somewhere that invites snowfall, then it's even more beautiful. You'd need a heart of stone not to be inspired by a landscape covered in its twinkly white blanket (or in the case of our cover, twinkly glitter!). But don't worry if you never see snow – our Create the Cover tutorial this issue will satiate your wintry desires. Tim Shelbourne whisks you away into a winter wonderland and reveals how Photoshop's brushes can be adapted to create a snowy vista. It all starts on page 28.

If you're more of a sunny bunny, however, turn to page 66 where we reveal how to create a fantastic Oriental-inspired T-shirt design. Also discover how to scan and colour in line art (page 48), create a Photoshop moon (page 38) and get to grips with the sharpening tools (page 44). Plus, if you'd like to share your work with other people, see how to create a deviantART account on page 56.

Don't forget to also turn to page 63 for details on how to buy a *Photoshop Creative* eMag. These give you 12 issues of the magazine on one handy disc. To find out more, see our tutorial on page 64.

Until next time

Jo Cole **Editor**
jo.cole@imagine-publishing.co.uk

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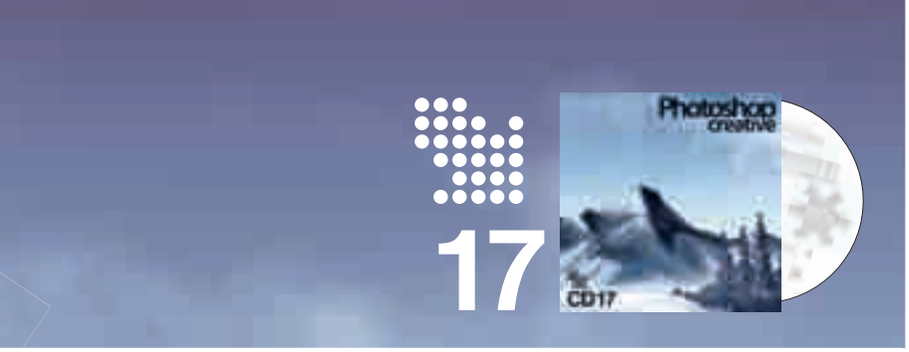
For Photoshop or creative advice, these pages are a goldmine. Send in your problems to be fixed

Creative reviews
Spend some money…

We review the very best peripherals and services so you know what to expect before parting with cash



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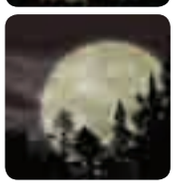

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See how a quick blast of this filter can create some fantastic effects

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Vital advice for ensuring your photos are clean and crisp around the edges

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See how this humble group of options can speed up your Photoshop workflow

On the CD
More free resources

Each issue we provide a handy CD that's full of useful creative resources. See what's on this issue here

Exhibit
Reader showcase

Intrigued as to how other readers approached the challenge? See the best entries on these pages

Creative Forum

Send us your thoughts on the magazine or the Photoshop world in general, and see if other readers agree with you

A little reward

Your issue 15 arrived just at the right moment. I had to create two certificates for bell ringers who had rung their first quarter peals on the bells of All Saints Church in Waltham. I had previously created them in Microsoft Publisher and, while it did the job, the results were not very exciting. Your tutorial on 'Design your own certificate' was excellent. I couldn't open the finished file on the CD (kept getting a disc error) so had to work through the tutorial step-by-step, adapting to my own requirements as I went along. The finished certificate looks very professional – thank you very much.
David Sykes

It's great to see how you've used the tutorial, David, and we're delighted to have been able to help you. In a way we're even pleased that the final file didn't open for you. If it had done, you wouldn't have followed the tutorial!

David took our Certificate tutorial in issue 15 and used it to reward savvy bell ringers. Has anyone done anything similar?

Maybe as you get more ambitious you could incorporate a small image of your church, perhaps even apply a painterly effect to it.

Creative relief

I would like to thank you for saving my life! I was trying to create an image to represent 'Highland Memories' and was really stuck for ideas, until I read your magazine. I used your tutorial on chalk drawing (issue 13) to produce the portrait from a photograph of a Scottish traditional folk band. I then followed your excellent article on cyanotype imaging and merged it with a photograph of Glen Etive and added words by Hugh MacDiarmid. The result was just what was needed.

So once again, many thanks for providing the inspiration that meant I could survive to read future editions!
Paddy Rusk

What a lovely image, Paddy! You've merged two very distinctive techniques seamlessly, and ended up with a great-looking piece of art. And of course, if we can help readers survive to see another day, so much the better!

Paddy discovered the cyanotype effect was an excellent way of making creations sit together nicely

Back issues please

Hello. I found your magazine rather late in the day (issue 9) and have been trying my best to find earlier issues. Can you help me?
Simon Tregonall

We're rather low on back issues, Simon, but it's worth sending an email to our back issues company at PCRsubs@servicehelpline.co.uk. Sometimes they'll have the odd copy. The alternative is to buy one of our new eMag DVDs. On here you'll find the first 12 issues of the mag. There's a lot of other cool features, so it's far more than just a backup disc. It costs £19.99 and you can order it from the details above, or turn to page 63 for a form. You can also see how it works on page 64.

View from the forum

User: James
Post: Where is CS3?
I am using Photoshop 6 and am desperate to update, but want to wait until CS3 arrives. When will this be?

User: Cregg_33
Post: Re: Where is CS3?
Dunno, but I wish it would hurry up. Maybe we should have a sweepstake as to what new features there will be.

User: James
Post: Re: Where is CS3?
Hope there's more artistic effects. That would rock.

Reader artwork

Multiple fun

Firstly I'd like to congratulate you on producing such an amazingly well put together magazine! Your hard work is the result of something very special and is much appreciated!

I've enclosed an image that I've created. I was wondering if you'd like to use it in your magazine?
Darren Cheshire

It's a really nice idea to use the same figure again and again, and you've produced a great image!

TALK TO US! | EMAIL US YOUR THOUGHTS TO PCR@IMAGINE-PUBLISHING.CO.UK

eMag

Creative hub

The latest news stories for the Photoshop community

What's hot this month

ONLINE TRAINING COURSES

www.photoshoptraining.com has two 21-day courses: Photoshop for Digital Photographers with Scott Kelby and Mastering Layers in Photoshop with Matt Kloskowski. Open a photo and watch the session.

PIXELPERFECT PODCAST

We saw digital artist Bert Monroy in October when the Photoshop CS2 tour stopped at the Islington Business Design Centre. Now you can learn amazing tricks in Bert's podcast, PixelPerfect, at **www.revision3.com/pixelperfect**.

PRINT A PHOTO BOOK

Companies like Snapfish (**www.snapfish.co.uk**) and printmyphotobook (**www.printmyphotobook.com**) provide an alternative to photo albums. You can order custom photo books where images are printed directly onto the pages.

TOP STORY

PHOTO EDITING

Exciting new photographic technique gets own group at Flickr.com

Panography... taking panorama to its limits!

There's an innovative artistic technique that has recently caught our eye called 'panography'. Panographic shots are wide-angle hand-made pictures containing dozens of photos of a scene that when joined together, form a larger picture. This lets you capture an extensive landscape more easily.

The technique was discovered by Mareen Fischinger when she was looking for a different approach to capturing reality. "Since my Canon software did not support the Interval Shooting mode on my Mac, I started crazily clicking my Window view while moving around my camera as a test, while figuring out if the settings or zoom need to be fixed for the best results," said Mareen. "I did not find an acceptable auto-stitching tool, and started overlaying the pictures as half transparent, so I could see the overlapping edges. I liked the look when I was done arranging, and never went back to 100 per cent visibility of the layers." When creating the effect, the single images aren't skewed or rescaled or cropped. Instead, they are overlaid over a white base colour, so it's important that the images all have similar contrast and colour values to help you match them up.

The first real panograph was taken when Mareen was walking to Düsseldorf's most photographed place, a bridge on Königsallee. "People must have thought I was out of my mind, taking about 300 pictures within five minutes," said Mareen. The technique went on to produce so much interest that she has created its own community on the Flickr website. Talking about the naming of the group and technique, Mareen said: "I simply called it panography, because it isn't quite a panorama, but it makes up something like a new photograph, seen out of many angles."

At the moment the group has 87 members and nearly 200 panographic images. Some members of the group have likened the style and method used to David Hockney's work and overlaying of Polaroid images.

Check out examples at **www.flickr.com/groups/panography/**, or try and create your own panographies by visiting **www.photojojo.com/content/tutorials/panographies/**.

Create a bigger picture using the exciting new panography technique

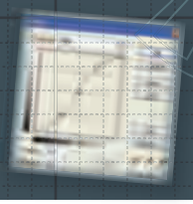
TALK TO US! | SEND NEWS STORIES TO PCR@IMAGINE-PUBLISHING.CO.UK

Adobe Photoshop A-Z

A special series working through the best features of Photoshop

C IS FOR CURVES

The Curves tool enables dramatic improvements to photos in contrast, tonal range and adjustments of colour. The Curves dialog includes a histogram, mapping the image tones before any changes, against the image tones after any alteration. By adding points to the histogram and dragging them, you remap the image's brightness values. You can easily set tonal range using the Eyedroppers, eg by selecting the black Eyedropper you can click on the tone in your image you want to move to black. The Color Curves tool, previously not a feature of Elements, has been added in the latest version.



New name for Lightroom

Photoshop Lightroom 4.1 beta resolves bugs and features new interface

You may have noticed that the name of Adobe's post-processing software for pro digital photographers has been changed from Adobe Lightroom to Photoshop Lightroom. Does this indicate it may become part of Photoshop? Adobe has also released the new Lightroom 4.1 beta, which fixes bugs etc. Lightroom lets you import, select, develop and showcase large

Get vital Lightroom tips at this great podcast site

volumes of digital images. The latest public beta has resolved issues such as conflicts with external editors and missing images in large web galleries. It has a reworked user interface and features improved exposure and tone curve controls, enhanced slideshow, CD and DVD authoring capabilities, better search and filter functions. It even allows files and edits to be shared between libraries. Adobe has released the beta to benefit from public feedback before the final release of the app, and you can download it from **http://labs.adobe.com/technologies/lightroom**. There are also plenty of tutorial sites and podcasts emerging, eg Adobe Photoshop Lightroom Killer Tips with Matt Kloskowski, featuring daily video tutorials, tips, shortcuts and news. Visit **www.lightroomkillertips.com**.

NEW PUBLICATION

Scott Kelby's Holiday Gadget Guide

The best gadgets and gizmos from 2006

Scott Kelby has recently written his first *Gonzo Holiday Gadget Guide*. The title of this PDF guide may relate to the festive season, but the products are a round-up of the most useful gadgets of 2006. If you regularly tune in to Photoshop TV you may have seen it featured in an episode. The guide went live in November and is free to download. It's packed with photography and Photoshop-related products that Scott Kelby has found impressive and indispensable for digital creatives. With 15 pages of camera goodies and technological treats, this is a great round-up of the best products out there, ranging from cracking cameras to

Scott Kelby's guide will help you make all the right choices

inspirational creative books – an ideal read for any Photoshop/gadget enthusiast. Download it from **www.planetphotoshop.com**, **www.photoshoptv.com** or the NAPP member site.

EXPOSURE

Get your work seen

ZAZZLE
www.zazzle.com
Here you can get your work seen and earn money. Open your own gallery at the site and incorporate your photos and designs into products including T-shirts, mugs and cards. Sales from your gallery products earn up to 17% royalty. Zazzle is also a great source of inspiration, as there are many galleries to browse through.

NOT THE TATE
www.notthetate.co.uk
This gallery displays work from artists from all over the globe. In 2006, 98,000 people visited so it's worth exhibiting here. The site features many styles of art, eg photography, digital art, sculpture and painting. Joining costs £12.99 and gives you your own profile and page to display work and see how many people have visited.

Updates... THIS MONTH IN SHORT

New additions to the world of Photoshop

The Missing Manual

The release of Elements 5.0 for Windows has resulted in a Missing Manual to accompany it. This entertaining read explains everything you need to know about the program. You can buy it for £28.50 from **www.missingmanuals.com** or **www.amazon.co.uk**.

Super Highstreet

The whole 1.5 miles of Oxford Street has been created using Photoshop by a digital imaging master, Christian Simpson. His site, **www.superhighstreet.com**, is a world first, offering virtual shopping on photo-realistic interactive virtual streetscapes.

ALERT! | DON'T FORGET TO ENTER OUR READERS' CHALLENGE – SEE PAGE 98

Make a date

More unmissable events to put in your diary

JAN 16-JAN 20 **FOTOFUSION 2007**
The 12th Annual International Festival of Photography and Digital Imaging from the Palm Beach Photographic Centre: Photoshop workshops, seminars, panels and photo field trips. **www.fotofusion.org**

JAN-FEB **PRO DIGITAL WORKFLOW SEMINAR**
Touring US cities, this provides techniques on simplifying digital workflow after capturing images. Aimed at pros and serious amateurs, it includes colour management, distribution and printing. **https://education.bluepixel.net/**

JAN 27-JAN 28 **COMPACT CAMERAS FOR BEGINNERS**
This two-day course in Bath, UK explains how to use compact digicams plus the basics of Elements – a fun workshop for beginners in digital photography and image manipulation. Cost £135. **www.rps.org**

Two of the best… FREE PHOTO SITES

Stockvault

www.stockvault.net

Stockvault is home to a great collection of images that may be used freely for non-profit projects. Images include animals, people, textures, landscapes and backgrounds. As long as the photos aren't used commercially, you can download and have fun practising your photo manipulation skills.

FreePhotos Bank

www.freephotosbank.com

As with Stockvault, all these images are free to download for use in creative projects. In addition to a search function there's a Quick Navigation feature to make it easy to search for a wider image category in the gallery. Some categories include abstract, nature and architecture.

COMPETITION

The 2006 O'Reilly Photoshop Cook-Off results are in…

Photoshop master chefs are rewarded at the PhotoPlus Expo

The winners of the Photoshop Cook-Off Contest, organised by O'Reilly, were announced at the PhotoPlus Expo in New York. The competition tied in with the popular O'Reilly Cookbooks. Entrants had to gain inspiration from recipes featured in any of the books in the series to produce fantastic effects on their images. The entries were in five categories: Blending Modes, Filtered Effects, Fine Art, Photo Effects and Retouching, with two winners in each.

The winners were decided on by an expert panel of photographers, including Mikkel Aaland and Eddie Tapp. Each was judged on the criteria of image quality, composition, originality, appropriateness of the applied technique and use of colour.

Those sponsoring the event included Epson, iStock and Adobe. Each winner received an award worth over $3,000. The grand prize winner, Suzanne Pitts from California, has had her work published in many magazines and has also illustrated a selection of books. Her winning piece was a manipulated and elegant black-and-white image featuring ballet dancers, and she received a prize worth over $9,000.

For more info, visit **http://digitalmedia.oreilly.com/contest/winners.csp**.

The Photoshop Cook-Off produced some imaginative work

INTERNET RADIO SHOW

Tune in for top tips

BetterPhoto launches digital photography internet radio show

Some of you may already be familiar with BetterPhoto, an educational website dedicated to photography tips and techniques.

The site has recently announced a new weekly internet radio show in which Jim Miotke teaches you how to improve your photography skills and become a master of digital imagery. Each week the show features a digital photography lesson, and Jim is also accompanied by an acclaimed professional photographer. Guest instructors who have already shared their expert knowledge include Tony Sweet and Matt Bamberg.

Each one-hour show includes questions from guests who have called in – so why not tune in and put your photographic query to the experts?

BetterPhoto.com helps you improve your digital imagery skills

For more info or to listen to the show, visit **www.wsradio.com/internet-talk-radio.cfm/shows/BetterPhoto-Radio.html**. Don't worry if you can't listen to the show live, as there's an archive of all past shows on the site.

The team's wish list

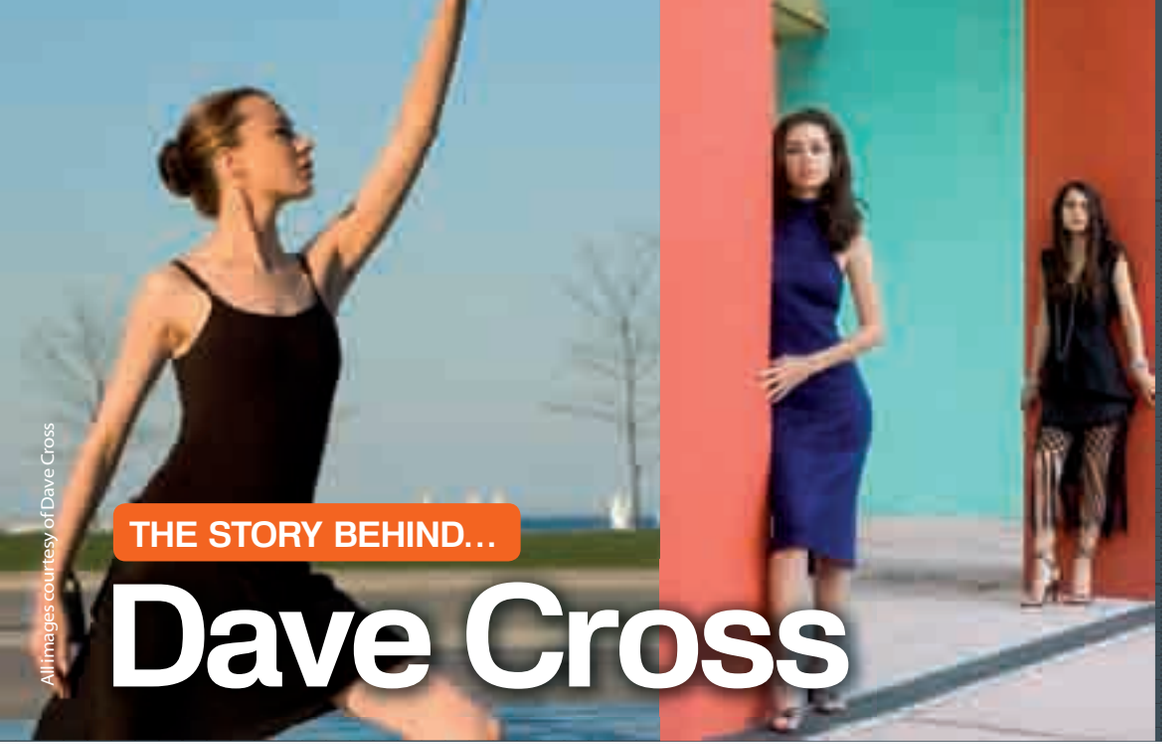
Pure material delight…

SUN-SG8 DIGITAL PHOTO FRAME

This photo album is a great way to show off photos. Its high-res, bright 8-inch screen displays images in high quality and vibrant colour. This is more than a digital photo frame. Priced at £136.39, it can also play MP3 music files and videos in a variety of file formats.

WE WANT IT BECAUSE…

This innovative and high quality frame solves the problem of vast amounts of images on your PC, mobile phone or memory card. Insert your memory card into the frame and you can set the frame to display one shot or show a slideshow of the collection. **www.sungroupshop.com**



All images courtesy of Dave Cross

THE STORY BEHIND…

Dave Cross

Dave Cross is a well-known and respected Photoshop professional. Living and breathing Photoshop, he has a lot of knowledge to share…

Dave's top five Photoshop tips

- Use flexible methods so you can change your mind, eg a Curves adjustment layer rather than an adjustment using the Curves command.
- Learn keyboard shortcuts. It makes a big difference to your workflow.
- Improve your selection skills. Many parts of Photoshop rely on starting with an accurate selection.
- Think 'checklist'. Lots of factors can cause a function not to work, so get in the habit of checking.
- Save all your documents as multi-layered PSD files – don't flatten!

Dave Cross is one of the famous Photoshop Guys who, alongside Scott Kelby and Matt Kloskowski, hosts one of the most popular technology podcasts, Photoshop TV. Each week the team shares fantastic tips, news and tutorials with enthusiastic Photoshop users. Dave is also senior developer of Education and Curriculum for the National Association of Photoshop Professionals, graphics editor for *Layers* magazine, lead instructor for the Photoshop Seminar tour and author of numerous Photoshop books. What a busy man! Dave even finds time to sing a Barbershop quartet. We caught up with the Photoshop expert to find out more about his specialist subject…

How did you first become interested in using Photoshop?

In 1988 I struggled to comprehend a program called Image Studio Pro from Letraset so I could work with scanned images. It was very complex and expensive software. I then bought a new scanner and it came with this program called Photoshop, with no version number since it was the initial release. I knew this was a program I could understand and use. From that moment on I started using and teaching Photoshop.

Are you working on any more training DVDs or books at the moment?

I have a couple of things in the works. A DVD called Selection Secrets should be available shortly. We're expanding our online training so I'll have a couple of courses online soon. Matt Kloskowski and I are working on a book that gives teachers a new tool to use in their classrooms. Since Photoshop CS3 has officially been announced as coming this spring, we'll be working on a number of updates to our existing books and DVDs.

What method did you find best to learn the program and who did you find the best teacher?

I'm a big believer in learning through experimentation with the help of instructional material. Early on I learnt a lot from books, such as *The Photoshop WOW Book*, because I was a curious reader. I wasn't satisfied if my image looked like the one in the book, so I'd try something different such as experimenting with a filter or setting. In terms of teachers, I learnt a lot from my students when I started teaching Photoshop. The more classes I taught, the more I understood what people wanted to do with Photoshop. Later on, my favourite teacher became, and still is, Scott Kelby. Now, I'm fortunate to work with Scott and Matt Kloskowski and learn something new every day.

Which digital artist's work do you find the most impressive?

Bert Monroy's photo-realism blows me away, especially since I've been lucky enough to have him show me one of his Photoshop documents, complete with a bazillion layers. I'm humbled by the way incredible photographers out there shoot breathtaking images that they enhance with Photoshop.

What subject do you enjoy photographing most?

I really enjoy working with people. I get a kick out of the interaction of working with a model, asking them to tilt their head or change position slightly. I also take lots of shots of landscapes and still life.

What is your best tip for capturing fantastic shots?

Patience, experimentation and taking lots of shots. I'm a fan of shooting in Raw format since it gives me more control over my images after the shot. Take advantage of the many resources out there to learn more about photography, such as books, articles and photo outings where you shoot with pro photographers looking over your shoulder.

Photoshop TV has been an incredible success. What exciting topics do you plan to cover in future episodes?

I continue to be overwhelmed at the great response we get from the show. We have an absolute blast filming it, and getting great feedback from viewers is the icing on the cake. We plan to continue with our tutorials and add new things here and there such as product reviews and interviews with leading Photoshop and photography experts.

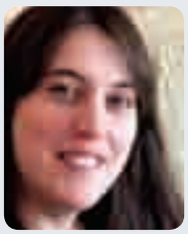
Dave likes working with people and getting the perfect shot

WEB | FIND OUT MORE ABOUT DAVE'S WORK AT **WWW.DAVECROSS.BLOGSPORT.COM**

Reader's profile

This issue we catch up with one reader who is using the Pen tool to create an impressive gallery of vector-style portraits

Verity Halliday



You'd expect vector art to come from programs such as Illustrator and CorelDRAW, but you can still enjoy the vector look even if you're using Photoshop. Verity Halliday is one reader who's doing exactly that, and producing an impressive portfolio of stylish portraits. Visit her site at **www.invinoveritas.co.uk** to see more of her work and read on to find out how she got started.

When did you start using Photoshop?
I got my first try in July 2005. I had joined b3ta.com a few weeks previously and thought I'd like to try my hand at making silly pictures. I've always been creative – I make greetings cards and always have something arty on the go. I'm now quite a regular on b3ta and tattyworld.org, and am lucky to count many fellow members as good friends.

What was the first thing you created?
The first picture I made was for b3ta.com. I created a headswap-type image called the Gruffalo soldier. I found a picture of a soldier using a Google image search, then added the head and purple prickles of the children's book character the Gruffalo. It took about two hours and looked a bit ropey, but I considered myself pretty amusing. No one laughed at my limited skills, so I carried on!

What's your favourite Photoshop tool?
I love the vector style, so I'd say the Pen tool is my favourite. I also love messing around with layer masks and opacity – I can really change a photo into a whole new work of art.

What's your favourite personal work?
Probably a vector-style portrait of my friend Dave. I've really captured his personality (including the hat he always wears), and the pint of Guinness looks real enough to drink.

What inspires you?
Apart from *Photoshop Creative* and *Advanced Photoshop*? Beautiful photos and beautiful people inspire me. I love colour and texture, and am forever photographing weird stuff such as lichen. Also, I find my four-year-old daughter a constant inspiration. Other Photoshop artists are an inspiration too, and many of my friends on b3ta and tattyworld are happy to give me tips!

Do you have a favourite style of design?
I love the clean lines and uncluttered look of the vector style. I also have fads – including Japanese culture and going all Sixties for a bit. At the moment I'm into muted colours.

Make yourself known!

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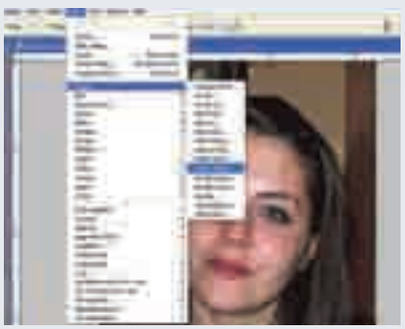
CREATING THE IMAGE 'HARRIET'

Discover how Verity turned a photo into one of her beautiful vector portraits

A common theme running throughout Verity's work is that of portraits. She has transformed many of her friends into vector works of wonder, and here she explains how she goes about creating a typical image.



01 A touch of filter I selected a good high-resolution photograph of my subject. I copied the background layer twice and used the Poster Edges filter on one of the copied layers. Using that filter helps to define where the colour changes in a photo begin.

02 Trace around the lines Then, using the Pen tool, I traced over the areas of the colours – there's one vector shape for each colour. I was just interested in the basic shapes of the person at this stage.

NOTES | DON'T BE SHY, GET IN TOUCH AND REVEAL A BIT ABOUT YOUR WORKING PRACTICES TO OTHER READERS

Schoolgirl Evelyn (opposite page)

"This was originally a photo of my daughter from her first day at school, and has been transformed into a chalk-style drawing using the tutorial from *Photoshop Creative* issue 13. I enjoyed building up the layers and experimenting with brush shapes and opacity. People often ask if it is a real chalk drawing!"

Blackpool Tower (above)

"I mainly illustrate people and animals and I was asked if I had ever considered inanimate objects. I live near Blackpool and had recently visited the Tower with my daughter, so it was a natural subject for me!"

Eye Eye! (left)

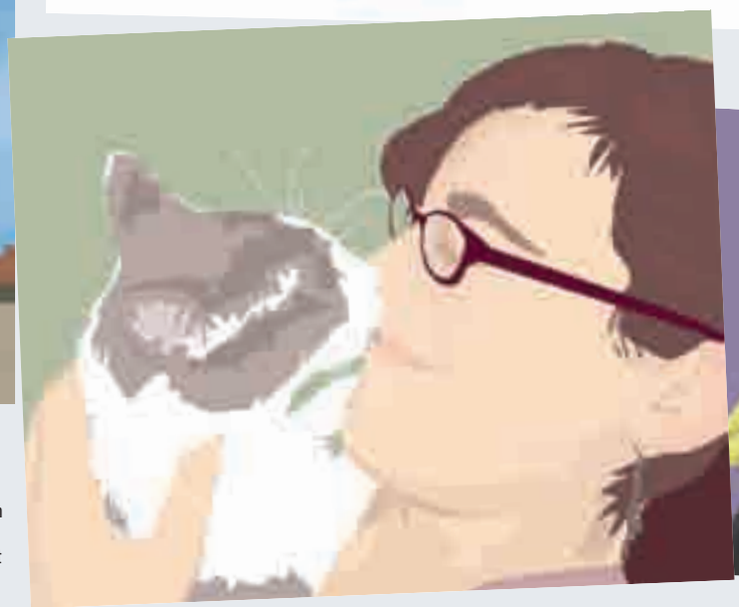
"I found a beautiful picture of an eye on sxc.hu and decided to create a vector. I wanted to see if I could make the eye look realistic."

Athena and Kitten

"A commission for a b3ta friend. Athena is a young American who does beautiful work for b3ta and tattyworld. She asked me to draw her and her cat, so I obliged!"

Mr Johnson (below)

"A vector portrait of a friend. I'd never done a parrot before – so that was fun! He liked it so much he asked me to do a portrait of his girlfriend too."



03 Move between layers Because the Poster Edges layer was at the top, I could turn it off to check progress. Here it's at the halfway stage – all the basic shapes were there, but there's no shading. I also had the copy photograph layer for detailed areas like the eyes. I made sure that the layers were in order – skin, then clothes, then the hair.

04 Finishing touches This is the finished illustration. I've added shadows and highlights to the skin and hair, changed the background and added a tag. I usually play around with the opacity of the shadow and highlight layers, so that they have a soft, blended effect – rather than harsh colour boundaries.

Create better montages

Montages rely on the tools you use and how well you use them. Read on and discover the golden rules to assembling montages and enjoy successful creations time and time again

Photoshop is known for many things, but one of its core tasks is creating montages. The procedure of taking a collection of photos and assembling them into a unified image is one carried out by the whole gamut of Photoshop users. It travels from the mischievous home user placing a friend's face over another body, and moves right up to the Photoshop pro creating an entire new scene out of separate elements using hundreds of layers and a myriad of techniques.

The montage medium lets you do pretty much anything you want and really blows the creative gates wide open. You can create something (or someone) from different photos; use blending modes to produce soft, dreamlike images; or use montages as a presentation method. The list of possibilities is truly infinite, making this a fantastic art form to explore.

That's the good news. The bad news is it's an unforgiving format. It's easy for a montage to fail because the creator didn't make sure colours matched or that scale and perspective of objects were true to life. Little things such as drop shadows suddenly become vital. It's a good job, then, that Photoshop is teeming with tools to help make sure you get the montage you want!

A successful montage hinges around three key tasks: selection, colour and blending. If one of these falls down, your montage will jar the eye instead of create a seamless blend. There are loads of options within each task, so whatever version of Photoshop you use or skill level you're at, they'll be something for you.

Before you begin, though, it's worth putting in a bit of preparation. Although part of the fun of montages is seeing how they evolve and leaving the way open for 'happy accidents', if you have no restrictions you might end up creating nothing. Decide how large you want the final document to be. Have a rough idea of the look or theme you want. You can also keep another document open with a rough placement of your montage images, or just create a quick sketch to work out where things can go. It might be your plan doesn't look as you expected, so you have to take a different direction. It doesn't matter if things need to change, but it's far easier to alter the course you're on than start out with no direction at all. A good starting point is deciding on a unifying element. This can be an image that bonds other images together, or it could even be a colour scheme.

But enough talking! Let's have a closer look at the three golden rules of montages and see what's involved.

> "The montage medium lets you do pretty much anything you want and really blows the creative gates wide open"

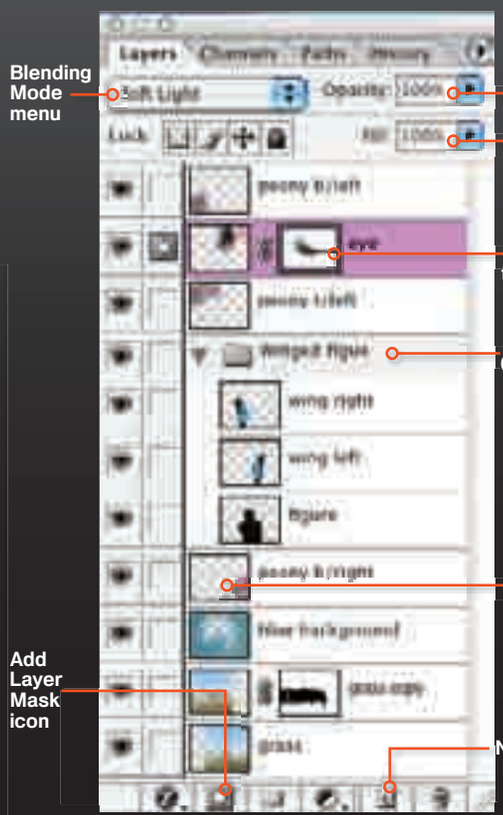
By combining cutouts, colour and blending techniques, you can create fantastic images

Using layers

We can't talk about montages without mentioning layers. And we can sum them up in five words – make sure you use them! Whenever you add anything to your montage document, place it on a new layer. Not only does this ensure you can delete, duplicate and arrange at will, but it allows you to use delicious tools such as blending modes and layer masks to help merge everything together. You can control pretty much all you need from the palette, although the Layer menu is there if you need it. One word of advice would be to name your layers. A montage can acquire layers really quickly, so you need to tidy as you go. It's also an idea to label where the object appears in a montage, especially if you have a repeating element. Make sure you dock the Paths palette with the Layers one so you can control your paths as well.

The other bonus of using lots of layers is that you can also change the whole feel of a piece just by moving one of the layers. Blending modes also add to the magic and afford you pretty much limitless creativity.

Using layers also means that you can use elements in other pieces of work. Let's say you spent ages on a cutout. If you have it on a layer, you can then copy it whenever you like and place into another document. You won't believe how much time this can save you!



Make the selection

Unless you intend using whole photos in your montage, the first hill you need to climb is selecting parts you want to use. The type of montage you're after will determine what kind of selection you go for. An airy-fairy montage will give more leeway with the selection process, as most of the work takes place with the blending procedure (see page 22). However, a photorealistic montage will demand you pay more attention at the selection stage – a poor cutout can destroy the prettiest image. Don't make work for yourself, though. It's admirable to use the Pen tool for every selection but if you can get away with the Magic Wand, you should do so!

Adventures with a pen

By far the most powerful selection method is the Pen tool. This lets you draw around objects and create a path which can then be saved and used to isolate an object from its background. It can be a bit of a thing getting to grips with the Pen tool but once you do, you can make accurate selections on even very complex subjects. It works on a principle of anchor points. These are added at different places around the path, and can be edited to make sure you get the best edge possible.

There are various ways of creating a path and controlling the points, but the easiest is this. Click once to start the path. A square will appear (this is an anchor point). Now move the cursor along the shape, click and keep the mouse held down. If you move the mouse, the path line will also move. This allows you to adjust the shape of the line so it hugs the object perfectly. Let go of the mouse to commit to the line. You'll create another anchor point and there'll be two lines either side of it. Hold down Alt/Option and click on the point you've just made. This will delete one of the lines and ensure the path will follow wherever you click next.

Once you've worked your way around the object, make sure you click on your starter point. This completes the path and creates the cutout. When this happens, go to the Paths palette, click the Options arrow and hit Make Selection. Pick New Selection, enter a feather value and click OK. Marching ants will appear, signifying the cutout can be added to the montage.

Other options

The good news is you don't necessarily have to invest a lot of effort in making selections. The humble Lasso tools or Magic Wand may be simple, but they could do the job you need perfectly. The Magnetic Lasso can be a fine selection method, so don't feel you have to make things harder for yourself. In fact, the Select menu has various options that let you take a haphazard selection and buff it up. Go to the Modify options and you'll see three commands. Smooth will help soften selection edges, but the best are Expand and Contract. These let you reduce or increase the selection border and can often sort out rough selections.

When you paste a selection into a document, you'll sometimes see a halo around it. This is because some pixels from around the selection border get tangled up. If you've moved the selection into a heavily textured montage, chances are you won't

"It's admirable to use the Pen tool for every selection, but if you can get away with the Magic Wand, you should do so!"

BOTTOM LEFT: The water splashes in this image are light and complex. When selecting objects such as these, a white background can hide stray pixels quite well

BOTTOM RIGHT: Making an object fit in with a scene revolves around selections. Here the grass at the bottom of the frame helps make it belong in the scene

OPPOSITE: An image such as this leaf and stone montage relies more on soft selection and blending modes than super-crisp cutouts

notice it. But if it's obvious, go to Layer > Matting > Defringe. Enter a number in the Width box and Photoshop will replace the halo with colours from its new home.

Softly does it

When you want to make quick and dirty selections, you can use the Lasso tools or Magic Wand and check Anti-alias. This will automatically smooth jagged edges by softening the pixels around the selection

edge and the background. No detail is lost since it's only applied to the selection edge.

The Feather option is another good way to soften a selection, but it can result in loss of detail around the edge. It creates a transition area between the selection and surrounding pixels by blurring the details. You set how extreme this blurring is by setting a feather value (in pixels). Although you lose details around the edge, this can be exploited to help blend objects in montages. Enter a high value and you have a selection that fades out at the edges.

Another option for achieving selections with soft edges is the Eraser tool. This is particularly useful for Elements users who don't have the benefit of layer masks (see page 23). The procedure is very simple – select the Eraser tool, pick a soft-edge brush and reduce the opacity. Brush over the area you want to get rid of, and you'll be left with a selection that has a nice soft edge. You can move the selection into your montage document and have it sit nicely in the whole composition.

Selecting the Elements way

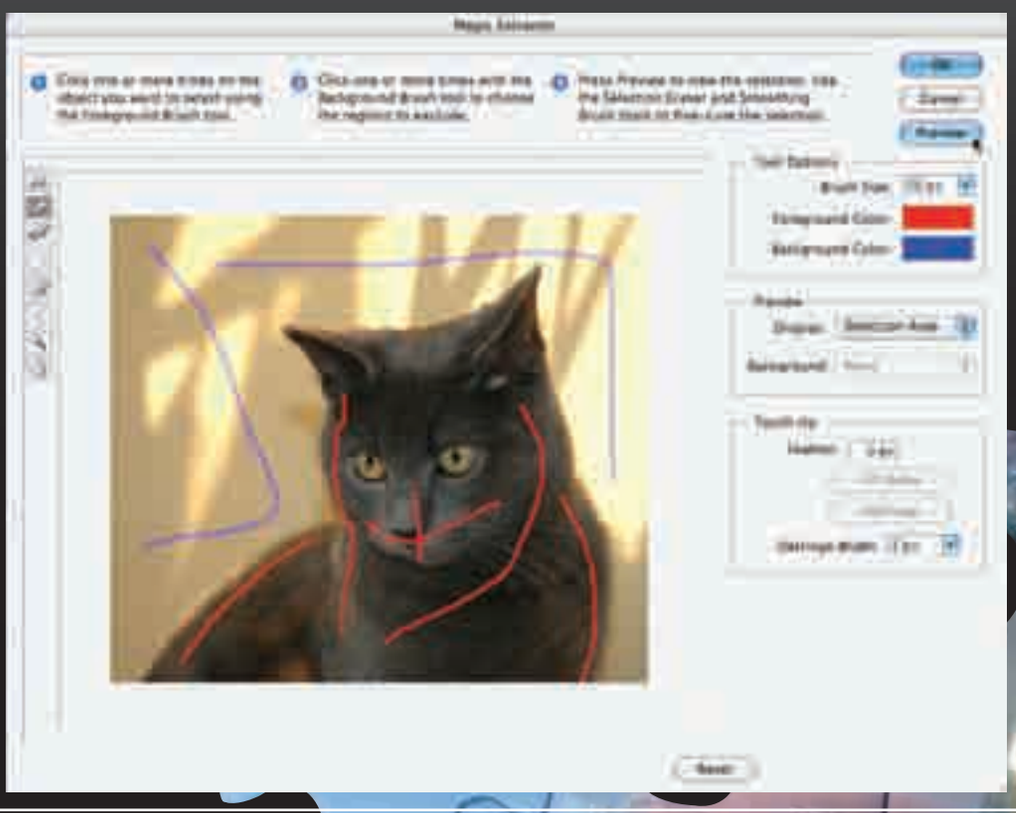
Photoshop Elements users don't have the Pen tool to play with, but there are still plenty of options to ensure accurate selections. If you're using Elements 2.0 or above, the Selection brush is the next-best thing to the Pen tool. This allows you to use one of Photoshop's brushes to paint over an area to select it, and you can obviously adjust brush size to make sure you get the precise area you need. The process is very simple – select the brush from the toolbar and then set it to Mask mode. As you brush over an area, it will be covered in red. This shows what you are selecting. If you make a mistake, swap to Selection mode to correct it and then back to Mask mode to continue selecting the cutout.

Users boasting Elements 4.0 or above also benefit from the Magic Selection brush. This has all the ease of the Magic Wand but with a bit more nous. With it selected, you simply have to paint a few scribbles in order for a selection to be automatically made. As with the Magic Wand, the program looks for pixels that match the ones you scribbled over and then selects them. Bring the Magic Extract into play and you can get precise selections without breaking a sweat. The procedure can take a bit of grunt power, but it gets there in the end.

LEFT: This shows a cutout using the Magic Extractor. It's a little rough around the edges, but you can see its potential for cutting out awkward objects such as fur or hair

BELOW: Using the Magic Extractor requires nothing more than painting what colours to keep and which ones to delete

"Using the Magic Selection brush, you simply have to paint a few scribbles for a selection to be automatically made"



Colour magic

Once you've selected the elements to be used, the next step is to see how they work together. Matching colours and lighting between photos is essential, otherwise you'll end up with telltale marks that the final image didn't start as one whole. The easiest way of making sure this doesn't happen is to plan in advance and make sure that when you take the photos, the lighting is the same in all shots.

In the real world though, the likelihood of this happening is small. Events will no doubt delight in conspiring against you and the photos that are perfect for your montage will invariably differ wildly in terms of colour and lighting. So it pays to make friends with Photoshop's Adjustments menu.

Here you'll find a merry gaggle of tools that let you tweak colours and lighting in photos. This means you can make different photos look as though they were taken at the same time and ensure you get a great-looking montage. Curves are a fabulous way of matching tonal range in photos, and can do a great job on the most hopeless of cases. The reason Curves are so good is that you can target specific colours and make the appropriate changes. You get the best results if you apply a bit of colour theory. So if a photo had too much red in it, instead of picking the red channel and reducing it, select blue or green and tweak things that way. You can also boost shadows, highlights and affect contrast. See the illustrations below for how the Curves dialog works and what movement presents what effect.

On the level

While Curves are a great way of altering photos, they aren't the only way. Plus, if you have Elements 4.0 or below, you won't have them. So in the absence of Curves, pay a visit to the Levels command. Levels let you target the shadows, highlights and midtones of an image, and as with the Curves command, you can target specific colours. You can adjust levels using the sliders, but a quicker way is to use the Eyedropper to click the areas you want to set as the example colour. You can even sample from other open documents, which is where the matching comes in! Levels are best suited to images with different lighting, but you can also 'clean up' photos and get rid of colour casts.

Primary colour cast	Colour to subtract	Colour to add
Red	Red	Cyan (or blue)
Green	Green	Magenta (or red)
Blue	Blue	Yellow (or red)
Cyan	Cyan	Red
Yellow	Yellow	Blue
Magenta	Magenta	Green

ABOVE: To get rid of colours in images, check out the table above and see what hues will fix your problems!

BOTTOM LEFT: The original photo (insert) had an arm transplant, but the colours didn't match. Doesn't matter – the Curves dialog sorted it out!

BOTTOM RIGHT: With the Lighting Effects filter, you can alter light direction. The image on the left is the original photo. Top right now looks like it has been lit from the top, while bottom right is lit from the side

One other tool that's good for matching lighting is the Lighting Effects filter. With this you can make an object look like it's being lit from a certain direction. But there are limits. You can't suddenly make a backlit photo look as though it was taken with the light side-on, but you can make minor tweaks. There are 15 lighting options in the filter, and each comes with a load of sliders for further tweaking. One way the filter is particularly effective is if you apply it at the end of a montage. If you place it correctly you can disguise any dodgy areas and help give the final impression of a coherent whole.

The Shadow/Highlight command in Elements 4.0 and above or Photoshop CS and above is great for evening out strong highlights or shadows, rescuing image info that would otherwise be lost. The command's sliders let you control how

This image has been composited from over 30 photos. It works because the lighting is the same

"What makes the Variations command so great is that you're presented with thumbnails showing what the result will be, so you're never left guessing"

much info you bring to the foreground, which gives you a lot of power when it comes to matching the lighting in photos.

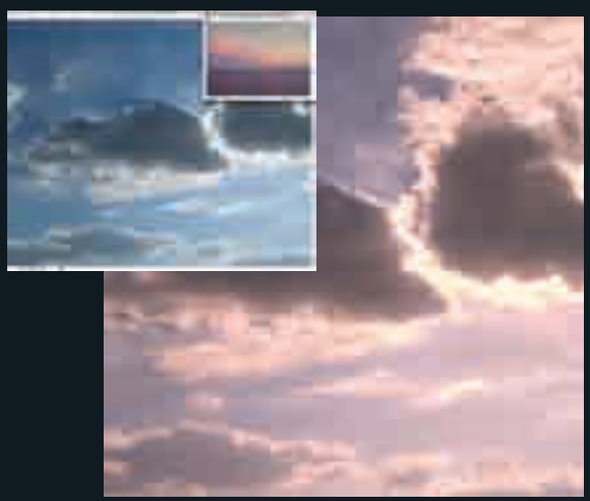
Colour edits

Both Photoshop and Photoshop Elements can tweak existing colour as well as add different hues. This can be an essential trick when matching photos or adding the finishing touches. An easy way to do this is to bring the Variations command into play. Available in both Photoshop and Elements, this delightful command lets you add, subtract or boost colours, and you can target the shadows, highlights and midtones. What makes this command so great is that you're presented with thumbnails showing the result, so you're never left guessing. Variations are only applied to the selected layer, so you can't affect an entire document, but they're a great way of taking the same element and applying various colour treatments. Maybe you have a leaf in your montage. Copy it a few times and load each layer into Variations. With a few clicks you can have a blue, pink, green, yellow or purple leaf just waiting to be applied to your montage.

The Hue/Saturation command is another great way of targeting specific colours to be tweaked. Again, you are presented with sliders to control the edit, and you can choose to alter the entire image or specific colour channels. Because you can alter the hue (actual colour) the saturation (how bright the colour is) and the lightness (how, erm, light the colour is) it is a very powerful tool for either matching images or editing an assembled montage.

Game, set and...match

Of all the tools and commands in Photoshop, the one that delivers the swiftest results is Match Color. Found in CS and above, it allows you to use colour info from one photo and apply it to another. So if you have a sunset shot and want to introduce another photo into the scene, you can specify the sunset photo as the source and use it to make adjustments to the new photo's colour. This means the new photo will inherit the colours of the original, so it'll fit in far better with the overall scene, or you have a much better base on which to make further edits. This command isn't a miracle worker, but it'll help matters on far more occasions than it won't.



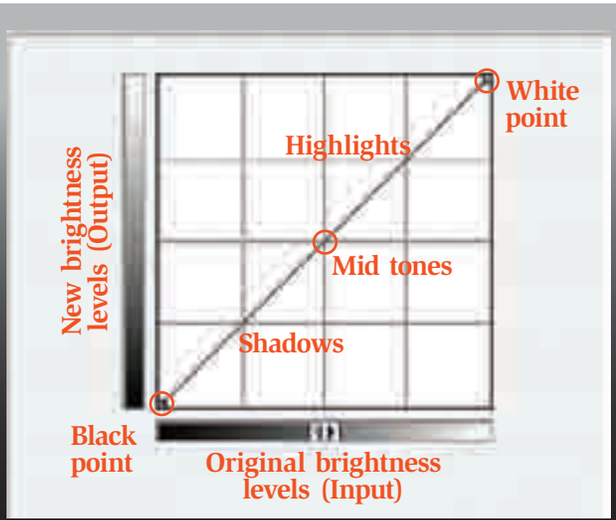
Here we've used a pinky sunset to alter the colours of the blue cloud photo

How to read the Curves dialog box display

When you first open the Curves dialog box you might not have a clue as to what's going on, but we promise you there is method to the madness! The horizontal axis of the Curves diagram represents the input level and the tones for the original image. The vertical axis shows the output level – in other words the altered image. Therefore an image in its original state will be represented in a straight, diagonal 45 degree line like the one in the diagram on the right.

To help you visualise the tones you are adjusting in your image, the tonal input and output are displayed in the bars at the bottom and left side of the diagram. The gradient here indicates where the highlights and shadows are represented in the curve. The highlights are in the upper section, midtones in the centre and shadows in the lower sector. You set points in these areas to alter those particular tones. Remember – by clicking the arrow in the centre of this bar you can reverse the direction of the display.

Because they target tones, Curves are a really good way of making one element look as though it was taken with the same lighting conditions as another element. Use the pull-down menu at the top of the dialog to adjust certain colours and enjoy very powerful colour editing.



Blending

So far we have looked at how to select elements to place in a montage, and edit colour and lighting to make these elements match as much as possible. Although these are essential skills, you need to add another ingredient in order to create perfect montages. And that ingredient is blending.

Unless you are going for an obvious join between elements (such as creating a grid or frame around objects), you will be trying to create a seamless line between one element and the next. We've got two preferred methods of doing this – layer masks and blending modes.

Put simply, masks allow you to control which parts of an image you can see (or in the case of Elements, which parts of the image you select). You use the default colours (black and white) to control this visibility, and you can use tones of grey to get variations in opacity.

Imagine you had a bottom layer with a blue background and a top layer with a yellow background. By applying a layer mask on the yellow layer, you can use a black brush to paint away parts of the yellow to reveal the blue underneath. If you make a mistake, simply use a white brush to paint yellow back on. You see, the beauty of masks is that they retain all the original image information. So anything you remove with a black brush can be painted back in using a white brush. This puts masks above and beyond the humble Eraser. Although you could still rub an area to reveal what was beneath, if you needed to paint information back in you would either have to go back in History or start again. With layer masks you simply have to change the colour of the brush to control the selection.

Because you are using the Brush tool to paint in your mask, you have all the different brush options at your disposal. You can use the stylised brushes such as Chalk or Watercolor to create interesting effects in your montages, or keep things simple and stick to a soft brush. But it isn't just the fact you have all the brush effects that makes masks such a powerful blending tool. You can also apply gradients to masks. So, if you apply a black-to-white gradient, you will

> "The Selection brush has a Mask option, so even if you're an Elements user, it's worth reading this section to get a good feeling for the concept"

ABOVE: Montages such as the one above rely on blending methods to add areas of overlapping colour and form

Masked avenger

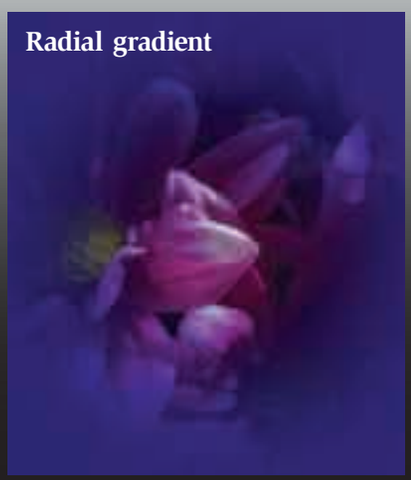
Before we continue, layer masks are only available in Photoshop, so if you're an Elements user you might think you need to skip this part. But remember when we were talking about the Selection brush in Elements? It has a Mask option, so it's worth reading on to get a good feeling for the concept.

Masking with gradients

Because you are able to apply a mask through using a gradient, it's worth your while exploiting some of the gradient options. We have presented our favourite ones here, but you can also create your own gradient shape if you prefer to be inventive. Just make sure that you remember to make it up using black and white, and you won't go far wrong.

Diamond gradient

Radial gradient



Reflected gradient

end up with a graduation from the layer underneath to the top layer (or keeping with our example, blue to yellow). Plus, you can use all the different gradient options, so you can apply different shaped gradients and also set all the blending modes to each gradient stroke. The main thing to remember is that painting with black will reveal the layer underneath, while white will restore whatever you have painted away.

Blending in

Another important trick in merging montage elements is getting to grips with blending modes. If you've never used them before, blending modes allow you to alter how layers interact with one another. You can use them to alter colours or affect how the entire layer looks.

Blending modes rely on the information in the bottom layer (the base layer) to dictate how they behave. Some only affect light areas, while others work on dark hues. It sounds like a cop-out, but the best way to understand what effect a blending mode will have is to try them all. Even if you know what each one does, the effect one has on a certain image might still be unexpected and one of those happy accidents we mentioned before.

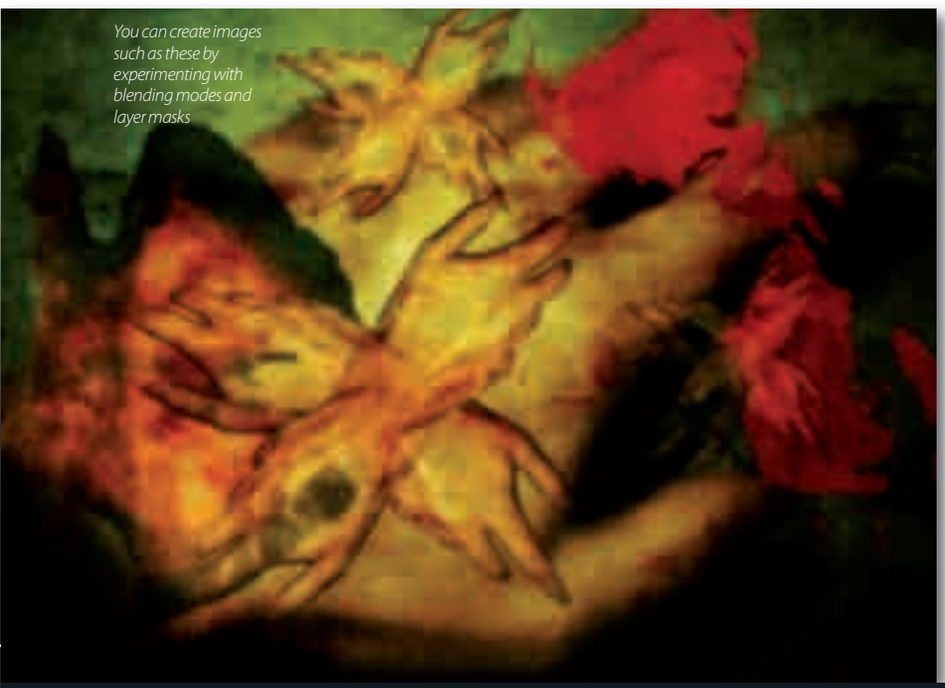
Having said that, it doesn't hurt to have a vague idea of what the modes do. At least that way you have a good inclination of which ones to try and which ones to avoid like the plague. If you want to alter colours but still keep the shadows and highlights intact, the Hue or Color modes are a good choice. To hide dark backgrounds and keep lighter elements on a layer, go for Screen. This can be good if you don't want to cut something out. Simply paint a black background around the object and then apply the Screen mode. If you're lucky, you'll only be left with the light information.

For enabling texture to be seen through objects, Hard Light is a difficult one to beat. This is exceptionally good to use on scanned objects in order to really benefit from texture. For a more subtle effect, you can bring Soft Light into play. Multiply is a good one to use for making layers appear to sink into the background, as is Overlay.

Using blending modes with other tools

In addition to the blending modes in the Layers palette, you can also access and apply them with certain tools. This allows you to dictate how the tool's

"The main thing to remember is that painting with black will reveal the layer underneath, while white will restore whatever you have painted away"

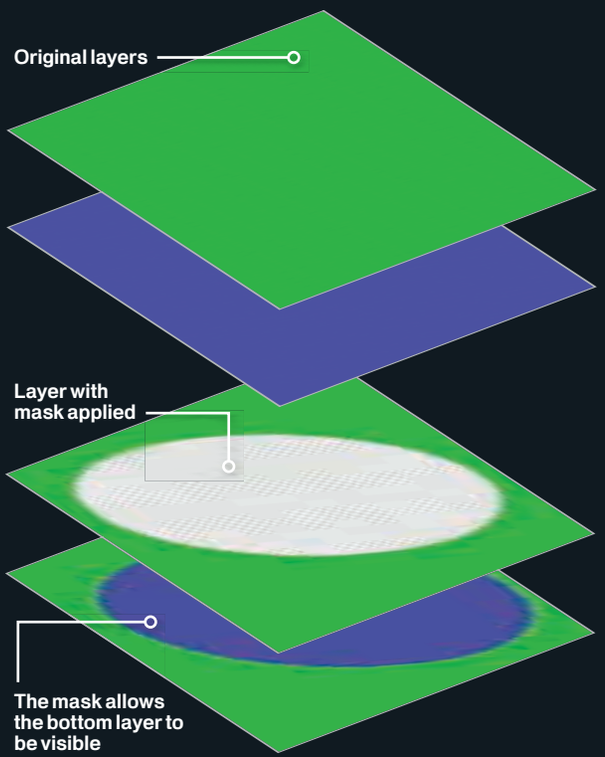


You can create images such as these by experimenting with blending modes and layer masks

How a mask works

When you apply a layer mask, you are hiding and revealing parts of whatever layer is beneath the one you are working on. You do this using black and white. Black will remove areas while white will add them back in. So in our example below, applying a black mask to the green layer will reveal areas of the blue layer. What shape mask you apply to the green layer will dictate what parts of the blue layer you see.

Now at first glance, it would appear that layer masks do the same job as the Eraser, but the beauty of layer masks is that you can paint information back in. All you have to do is use a white brush instead of a black brush.



A montage might only consist of two images, but if blended well it will still be stunning

behaviour reacts with the layer. You can apply modes when using the Brush tool and Gradient tool, which is great if you're applying masks. For example, instead of having an image fade out at the edges, you can use a Darken mode with the Gradient tool and a mask, and have it fade out to darkness.

When used with the Brush tool, you are also able to apply areas of colour without them appearing harsh. Imagine you had a black-and-white photo. Simply create a new layer above it and set the blending mode of this layer to Color. Pick a suitable foreground colour and use the Brush tool to paint colour over the black-and-white image. The Color mode allows for detail of the base layer (the black-and-white photo) to be seen through the brush strokes, avoiding unsightly solid blocks of unatural-looking shading.

The magic of many

The task of creating montages can be as simple or as complicated as you want to make it, and the type of montage you go for will dictate what tools become stars. Photorealistic montages will demand you pay close attention to selection and matching the colour and lighting. Blocky cutouts or poorly matched images will not do you any favours. Montages using blending modes or masks won't call for

> "The task of creating montages can be as simple or as complicated as you want to make it"

such accuracy in the selection stakes, but will require you to keep a focal point in the image. It's very easy to 'over blend' a group of photos and end up with sludge instead of striking results. Experiment with the blending modes and try applying masks using gradients or some of the more interesting brushes.

Over the pages of this feature, we've looked at the main areas of montage creation and introduced some of the tools that will help you with your task. If you want more information on some of the key tools mentioned, have a look in the tutorial section on the disc and you'll find lots of PDFs with invaluable instruction. Then once you know what tools to use and how to use them, the only task left is to have fun creating montages. Don't forget to show us the results!

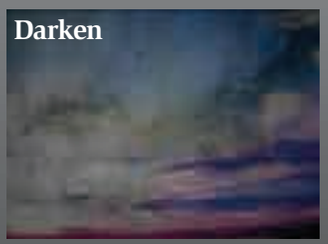
The best blending modes

You get 22 different blending modes to play with, so there are a multitude of options when it comes to using them as a way of assembling montages. Although all of them have great potential, it's likely that you'll come to rely on just a few to get the effect you want. We've put together a list of our favourite ones here, and have applied a paint texture to a sky photo (the blend layer) that sits on top of a texture image (the base layer). Each mode is at 100% opacity.

Normal

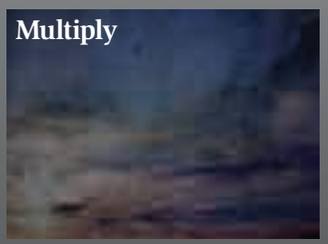
Here you can see the two images we're blending, with the sky going over the texture. In Normal mode there is no blending whatsoever.

Darken



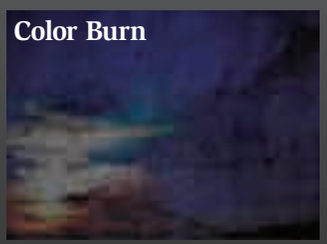
The light pixels in the bottom layer become darker. Dark pixels are unchanged. This is very good to just bring certain elements to the fore.

Multiply



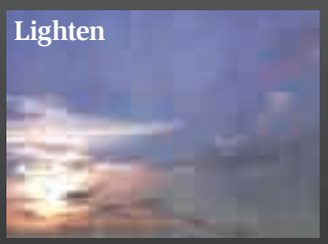
Any dark pixels in the image you're applying the mode to will darken the bottom image. Light pixels will just tint the base.

Color Burn



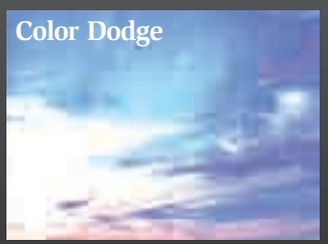
This boosts the contrast in the bottom layer by darkening shadows and lighting highlights. Can lead to some very interesting effects.

Lighten



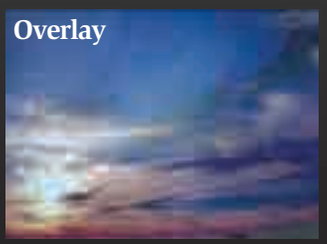
Base colours darker than the image you're blending with become lighter. Anything else is ignored. Good for bleaching out areas but keeping detail.

Color Dodge



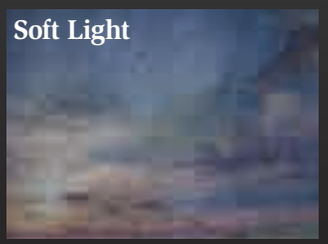
Light blend layers will lighten the bottom layer. If you have a dark blend layer the effect will be subtler. Great for getting abstract results.

Overlay



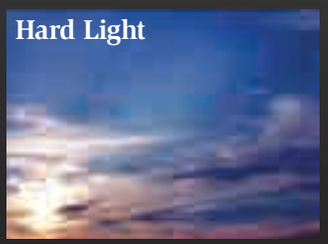
A fabulous mode that you'll no doubt use a lot. It'll darken dark base colours and lighten light base colours. Excellent for blending two images.

Soft Light



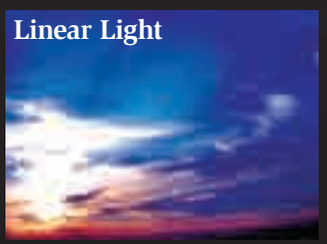
Lowers the contrast in the blend layer and makes the top layer (the one the mode is being applied to) sink into the blend layer.

Hard Light



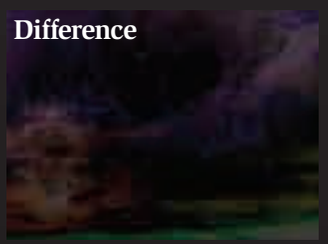
Light top layers will lighten bottom layers and dark ones will darken them. Very good for giving just the suggestion of texture.

Linear Light



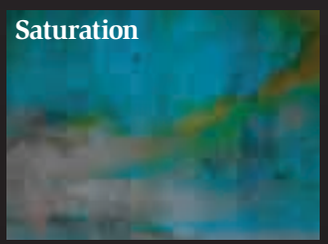
Light blend layers lighten the base colour by increasing brightness. Dark blend layers do the opposite. Good for getting striking colour effects.

Difference



For extreme effects, this is a winner! If applied to a light image, it will invert the base and blend colours. In a dark image the effect will be subtler.

Saturation



A lovely mode for totally altering the look of images. The saturation of the layer you are blending is applied, giving some great abstract results.

tutorials

More fabulous tutorials to make you glad to be a Photoshop user! Whether it's image editing or digital art creation, there's something to tickle your fancy

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Big technique

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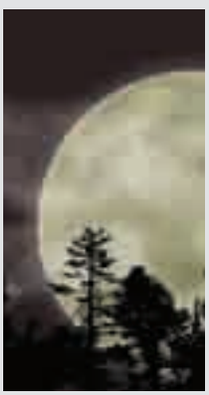
Tutorial starts on page 28

Paint a winter wonderland

Unleash your artistic streak and create this beautiful landscape using dynamic brushes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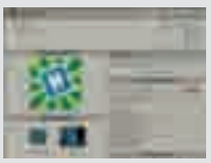
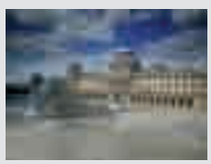

56 Upload your resources online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CHECK IT OUT! | TUTORIAL RESOURCE FILES CAN BE FOUND ON THE CD – SEE THE INSIDE BACK COVER

Paint a winter wonderland

As the icy grip of winter takes hold, here's a suitably seasonal 'paint from scratch' feature to help you while away those long winter nights

PART ONE

KEY SKILLS COVERED
What you'll learn

- ALTER BRUSH SETTINGS
- PAINT OVER SKETCH
- BLEND AND BLUR EFFECTS
- FILTERS

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Two to three hours

YOUR EXPERT
Tim Shelbourne

ON THE CD
Starting sketch and swatches

Here's a full-blown 'paint from scratch' project that concentrates on the majestic, magical beauty of winter. The great thing about painting in Photoshop is that you really don't need any traditional painting ability at all, because we'll use techniques and brushes here that do most of the work for you. And there's no problem if you can't draw, because we've even supplied a starter sketch for you to paint on top of!

It's a good idea to place each element on its own layer, so you can easily correct mistakes, adjust tone and colour, or move elements in the final painting without ruining the rest of it.

Photoshop brushes are key to this project, and we'll use one in particular that, after a little tweaking, will paint realistic trees in a few clicks!

Obviously, to create a convincing icy winter scene, using the right colours is vital. To help, we've supplied a set of colour swatches you can load into the Swatches palette.

Throughout this entire project, which runs over two issues, we've included lots of helpful tips which can make things run far more smoothly, so make sure to read them.

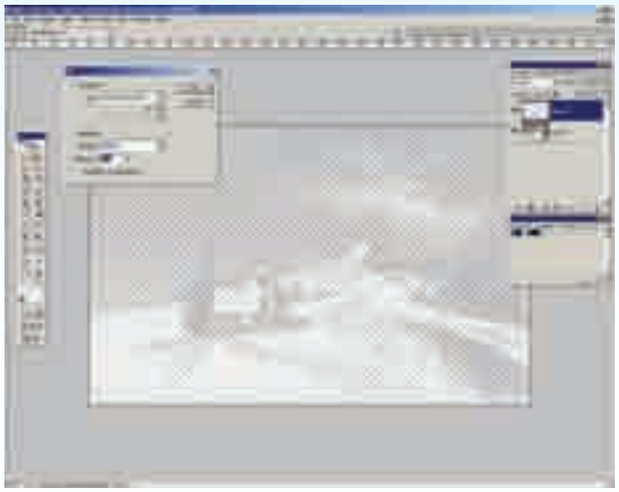
You can complete the project perfectly well with a mouse, but when it comes to brushes you'll have more freedom and accuracy if you use a pressure-sensitive graphics tablet.

So, dive into part one, and we'll set the scene. Watch out next month for part two, where we'll add all the exciting finishing touches.

INTRODUCE COLOUR

But don't get too carried away

01 Swatches Open 'winter_sketch.jpg', and then double-click the background layer to make it editable. Now add a new layer. Display the Swatches palette via Window>Swatches and load the Winter colour swatches from the cover disc. See the boxout on the left about loading swatches.



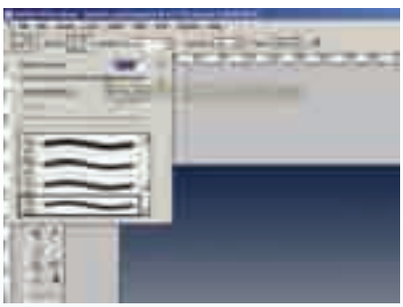
02 Fill a layer Click on the background layer and reduce its Opacity to 35%. Set the blending mode to Darken. Now click on the empty upper layer. Click the lightest swatch in the Swatches palette to make that the foreground colour, and go to Edit>Fill. Now choose Foreground Color for Contents and click OK.

03 Arrange and lock Click on the background layer and go to Layer>Arrange>Bring To Front. Now click the padlock at the top of the Layers palette to lock this layer. Next, click on the filled layer and click the padlock again to lock it. Add a new layer and choose the Gradient tool.

04 Add a gradient In the Swatches palette, click the Sky swatch. Click in the Gradient Picker and choose Foreground To Transparent. Click the Linear Gradient button in the Options bar. Now, starting at the top of the image, click and drag a gradient down to the bottom of the image.

05 Choose a brush Click the Mountain swatch. Add a new layer and then choose the Brush tool. Click in the Brush Picker, hit the small right-pointing arrow and choose Reset Brushes. Scroll down the brush thumbnails and double-click the Oil Pastel Large brush. Set the brush Opacity to 50% in the Options bar.

06 Paint the mountain Now begin to paint in the mountain using this brush. Because of the medium Opacity setting, the more you paint over one area, the darker the colour will become. Use short, dabbing strokes as you work towards the bottom of the mountain to maintain a degree of transparency there. Make sure to paint around the shack.



07 Adjust Opacity Now click the Mid Mountain swatch. Click in the Brush Picker, hit the small right-pointing arrow and load the Natural Brushes set. Scroll down the brush thumbnails and choose Charcoal 59 pixels. Set the brush Opacity to 7% in the Options bar. Adjust the size of the brush to around 170 pixels.

08 Paint more mountain Now begin to paint in the base of the mountain. Again, use lots of small, overlapping strokes to blend this second colour in with the first.

Tip

Loading colour swatches

First, display the Swatches palette via Window> Swatches. Click the small right-pointing arrow at the top right of the palette and choose Load Swatches. Navigate to the folder containing the swatches file. Click on the name of the file (swatch files all have an .aco extension), and then click Load. The new swatches will now appear in the palette.

Tip

Loading brushes

We use brushes from a few brush sets in this project. To find a specific brush, first load the brush set that contains it. To load a brush set, click the small right-pointing arrow at the top right of the Brush Picker and click on the name of the set you want to load. Hit OK when prompted about replacing brushes. To return to the default brush set, choose Reset Brushes from the same palette menu.

WORKS WITH | PHOTOSHOP 7 AND ABOVE

LEAF IT OUT

Start painting the trees

09 Foliage brush Now's the time to set up a brush to paint the tree foliage with. Click in the Brush Picker and hit the small right-pointing arrow. Choose the Faux Finish brush set. From the brush thumbnails choose Veining Feather 1. Add a new layer and hit F5 to display the Brushes palette.

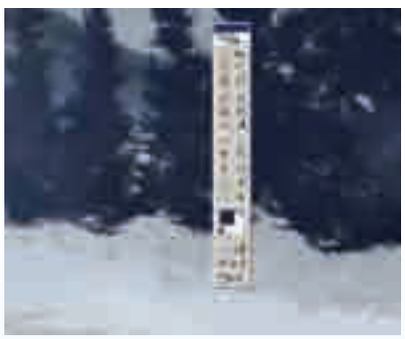
10 Brush Dynamics settings In the Brushes palette, use the following settings in each category. (See the boxout on page 33 for more information on navigating the Brushes palette.) Brush Tip Shape: Angle -117 Roundness 64%. Shape Dynamics: Size Jitter 23, Minimum Diameter 9%, Angle Jitter 14%, Roundness Jitter 72%, Minimum Roundness 29%. Scattering: Scatter 38%, Count 2.

11 Paint a tree Click the Trees Dark swatch. Begin to paint the first tree in the right-hand group, using the overlaid sketch as a guide. Start at the top of the tree with the brush at a very small size. Leave gaps and move the brush from side to side a little as you paint to add some variation to the foliage. Increase the size of the brush as you work down the tree.

12 More foliage Click Flip Y in the Brush Tip Shape section of the Brushes palette and change the Angle to -50. Now paint the left edge of the tree. Once you've finished the first tree, use the same technique to paint in the others. You'll need to fill in the main body of the trees using the brush to give them solidity. See the Tree Painting boxout (page 32) for more help.

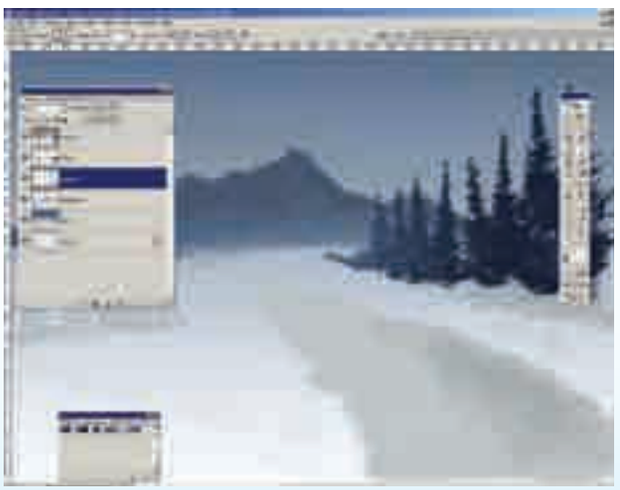
13 More trees Once you've painted in all the trees in the group, using the sketch as a guide, use the same technique but with the brush at a much smaller size to add the small group of trees by the side of the shack.

14 Adding foliage highlights Change to the Dodge tool. Set Range to Midtones and Exposure to 19%. In the Brush Picker, choose the Plastic Wrap Dark brush. In Brush Dynamics set Scattering to 161%. Now use this brush to lighten parts of the trees. Use the brush at a very large size to lighten the most distant trees overall.



15 Shadow areas To darken parts of the trees, change to the Burn tool. Set Range to Midtones and Exposure to 12%. Use the same Plastic Wrap Dark brush to darken selected areas of the trees. Place most of these darker tones on the right-hand sides of the trees.

16 Add some water Click the Mountain layer and add a new layer. Click the Water Light swatch. Choose the Brush tool and select a soft brush from the Brush Picker. Now paint over the whole water area with this brush. Don't worry about keeping to the edges of the water in the sketch, because we'll establish these edges later.



Tool School

Adding snow highlights

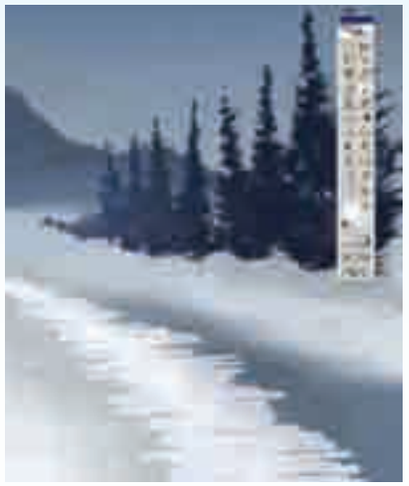
The Dodge tool lightens tones within the Range selected in the Options bar. This makes it ideal for adding bright highlights to the snow in the image. The more you use the tool over one particular area, the lighter the area you're working on will become. By using the tool with a large size you can add broad, subtle highlights. By using it with a very small brush you can add sharp, accurate, bright spots.

WATERY TOUCH
Create a frozen lake

17 Dark water Next, choose the Water Dark swatch. Paint over the left-hand section of water, especially the area below the trees. Also add a little of the colour at 20% Opacity over the left edge of the upper stretch of water. Now go to Filter>Blur>Motion Blur. Use an Angle of 0 and a Radius of 533.

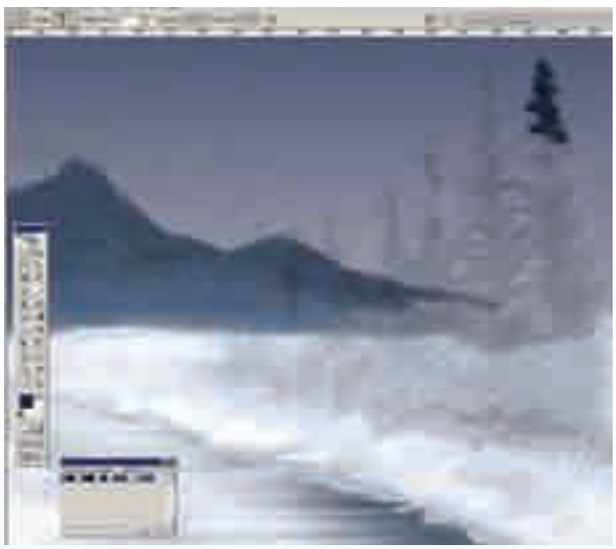
18 Reflections Add a new layer. Choose a very small hard brush from the Picker and reduce the Hardness of the brush to 50%. Set the Opacity to 100%. Choose the Mid Snow swatch and then paint lots of horizontal lines over the central area of the water (as in the screenshot). Make sure the edges of this area are very rough and random.

19 Highlights Change the foreground colour to white and reduce the brush Opacity to 50%. Now add some more horizontal lines down the central spine of this scribbled section. Next, repeat Motion Blur on this layer, using the same settings as you did in step 17.



TREE PAINTING IN DETAIL
We take a closer look at exactly how we painted the trees in this image

Because of the way the Veining Feather 1 brush is set up in the Brushes palette, it's remarkably easy to paint individual trees, even if you have no real painting ability at all. That being said, it helps if you construct the trees in a particular way. By following the steps below on an empty layer, you can practise your tree building before diving in to creating the actual trees in the image.



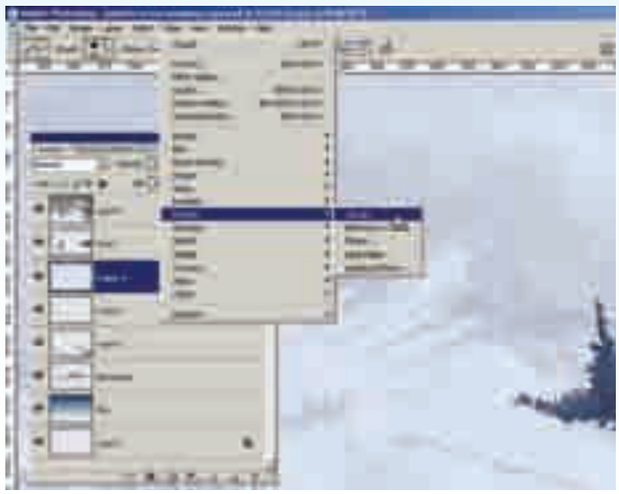
01 Treetops Be sure to set the brush up in the Brushes palette using the exact settings in step 10 of the walkthrough. Begin painting at the top of the tree, using the brush at a very small size. Hold down the mouse button and paint the top part of the tree using a slight zig-zagging movement to create small projecting areas of foliage on either side.

02 Paint the right side Continue to paint down the right side of the tree, increasing the size of the brush via the right-facing square bracket key on the keyboard as you go. Keep the mouse button held down and use the same 'in and out' movements so that the edge of the tree does not become too uniform.

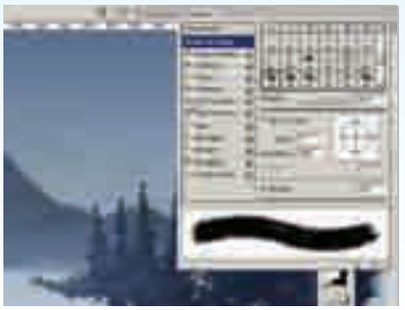
03 Flip and paint In the Brush Tip Shape section of the Brushes palette, check Flip Y and enter -50 for Angle. Reduce the size of the brush again, and starting at the top, begin to paint in the left side of the tree. Again, increase the brush size as you paint down the tree. Finally, fill in its centre.

THE ALL-IMPORTANT SNOW

Making a snow blanket



20 Snowy peaks Add another layer, labelling it 'Snow Cover'. Click the Mid Snow swatch. Hit X to reverse foreground/background colours. Now click the Mid Snow swatch again. Click the Foreground swatch and choose a slightly deeper shade of the same colour from the Picker. Now go to Filter>Render>Clouds.

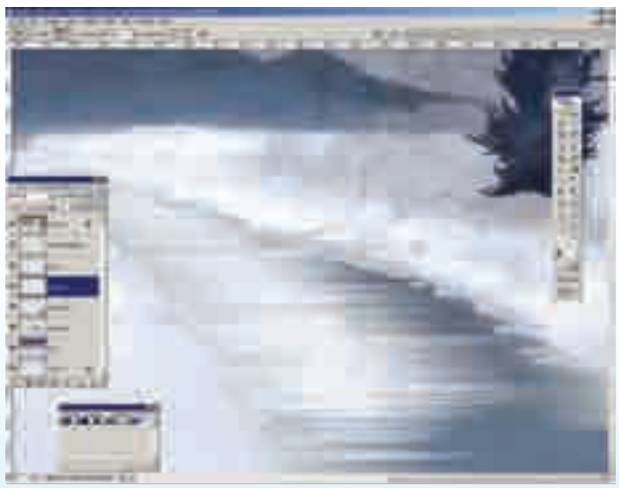


21 Mask and choose a brush Add a layer mask via Layer>Layer Mask>Hide All. Ensure your foreground colour is white and pick the Brush tool. In the Brush Picker, select the small arrow and hit Reset Brushes. Now find the Charcoal Large Smear brush in the Brush Picker. In the Brushes palette, uncheck Color Dynamics.

22 Heavy snow Set Opacity to 75%. Ensure your foreground colour is white. Click the layer mask thumbnail and begin to paint over the main snow areas, with the brush fairly large. Reduce its size and carefully paint over the roof, including the chimney. Don't worry too much about the line of snow below the mountain.

23 More snow Zoom into the edges of the water. Reduce the size of the brush even more and add some harder snow edges to the water's edge. Build up lots of horizontal 'fingers' of snow along the water's edge, as in the screenshot above.

24 Dodge tool When you've exposed the snow over all the areas of land, right/Ctrl-click the Layer Mask thumbnail and hit Apply Layer Mask. Now choose the Dodge tool. Click in the Brush Picker , load Natural Brushes 2 and choose Wet brush 60 pixels. In the Options bar, set Range to Midtones, Strength to 15%.



25 Adding snow highlights Begin working over areas of snow to add some highlights. At first, use the brush at a medium size to add general, soft highlights over large areas. The object here is to add broken areas of highlight to the snow cover.

26 More highlights Change the Range to Highlights, reduce the size of the brush and add smaller highlights here and there, especially along the snow at the water's edge, in the foreground and on the roof of the shack. (See the Adding Highlights boxout on page 31.)

Tool School

The Brushes palette

In this project we make changes to quite a few brush characteristics, and this is done via the Brushes palette. We used three categories of characteristic here, and you need to pick the Dynamics category you want to adjust from the left side of the Brushes palette. Activate a Dynamics category by placing a checkmark against it. With the Dynamics category highlighted, you can make alterations to the settings in the right of the palette.

Tip

Arranging layers

It's important in this project that your layers are in the correct order in the Layers palette. It's easy to move a particular layer either up or down the layer stack. You can do this by grabbing the layer itself, dragging it within the stack and dropping it wherever you want its new position to be. Alternatively, hold down the Ctrl/Cmd key and hit the right-facing square bracket to move the layer up the stack, or the left bracket to move it down.

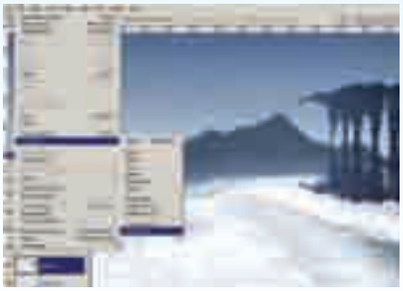
Expert Tip

Tonal adjustments

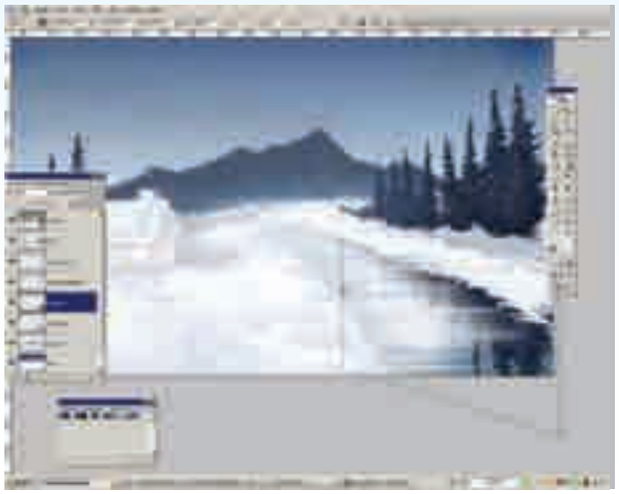
Because we're placing each component in the image on a separate layer, it's easy to either lighten or darken the tone of each. For instance, you could select the Trees layer and go to Image>Adjustments>Levels. To darken, simply drag the centre Gamma slider to the right; to lighten, drag it to the left. To lighten the highlights on a layer, drag the White Point slider to the left.

ADD SMALL TOUCHES

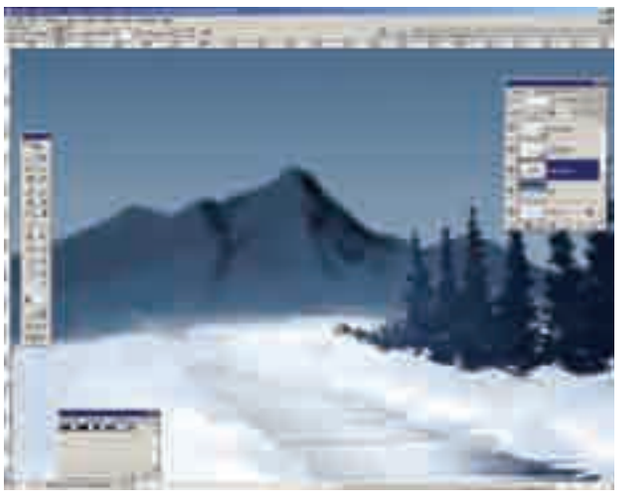
Really bring your painting alive



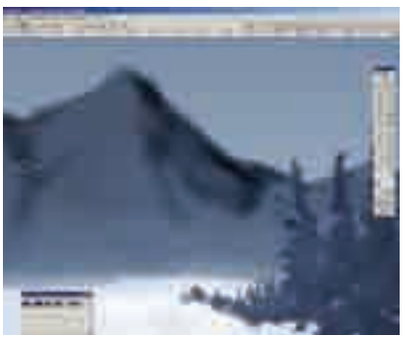
27 Tree reflections Click on the Trees layer and use the Lasso tool to make a rough selection around the main group of trees. Right/Ctrl-click within the selection and choose Layer Via Copy. In the Layers palette, drag this pasted layer down the stack and drop it directly above the main Water layer. Now go to Edit>Transform>Flip Vertical.



28 Fit to river bank Use the Move tool to drag these duplicated trees down over the water. Now go to Edit>Transform>Skew. Grab the left-hand centre handle on the bounding box and drag it upwards to fit along the river bank. Hit Enter to confirm. Go to Filer>Blur>Motion Blur. Use an Angle of 90 and a Distance of 533. Finally, click OK.



29 Burn in some shadows Click on the Mountain layer and choose the Burn tool. Click in the Brush Picker, hit the small arrow and Reset Brushes. Choose the Oil Pastel Large brush. Set Range to Midtones and Exposure to 3%. Use sweeping strokes on the right-hand sides of the mountain, working over a few of the strokes again and again to make them darker.



30 Use lively strokes These strokes can be fairly random, and you need to use the brush at a reasonably small size. Use lots of different directions in your strokes to create the effect of shadows and darker areas cast from the rough, mountainous surfaces.

31 Mountain snow To give the effect of snow on the mountain, choose the Dodge tool and set Range to Midtones and Exposure to 3%. Utilise the same brush tip to apply long strokes of snow to the mountain. Use long, sweeping diagonal strokes leading to the mountain tops.

32 Brighter snow Once you've added enough streaks of snow, in the Options bar change the Range to Highlights and work over a few of these snow streaks again to add some really bright highlights. How much snow you add is up to you, but be sure to add plenty at the base of the mountain.

33 Building a home Click on the Snow layer and add a new layer. Click the Mid Mountain swatch and pick the Brush tool. Set Opacity to 50%. From the Brush Picker, select the biggest Chalk brush. Now use this brush at a fairly small size to fill the sides and front of the shack with vertical strokes, taking care not to paint over the roof or surrounding snow.

NEXT ISSUE | DISCOVER HOW TO APPLY THE FINISHING TOUCHES TO THE WINTER MASTERPIECE

MORE TREES
Learn to add distance

34 Adding detail
Now use this brush at a very small size to add in the fence with multiple vertical strokes. Then add a couple of horizontal bars to the fence.

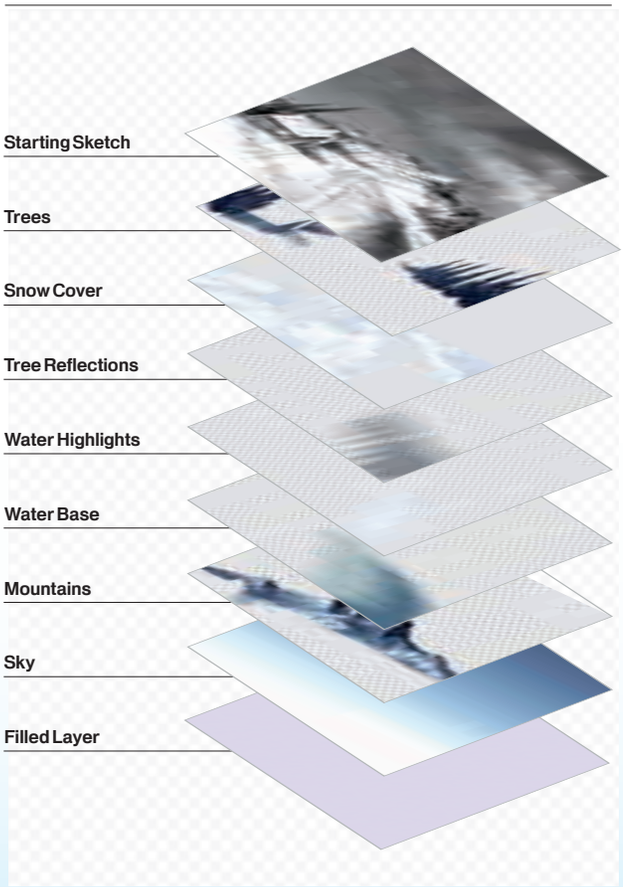
35 Add some shadows
Change to the Burn tool, using the same settings as for the mountain shadows, and add some shadows below the roof line and here and there over the fence. Also add a few vertical lines to the body of the shack to give a little texture.

36 Distant trees Click the Sky swatch. Now revert to the Tree brush used previously, with exactly the same Dynamics settings, and reduce it to a very small size. With this brush add some small trees to the area behind the shack leading up to the mountain.

37 Into the distance Make sure to increase the size of the brush as you get to the base of each tree, and also ensure that the trees get smaller as they get nearer to the mountain to help with perspective.

38 Blur for perspective
Choose the Blur tool and set Strength to 50% in the Options bar. Now carefully use this tool over these trees in order to blur them a little. Repeated work over the furthest trees will blur these even more.

Layer structure
Beneath the snow



FOCUS ON PINCH FILTER

Using the Pinch filter

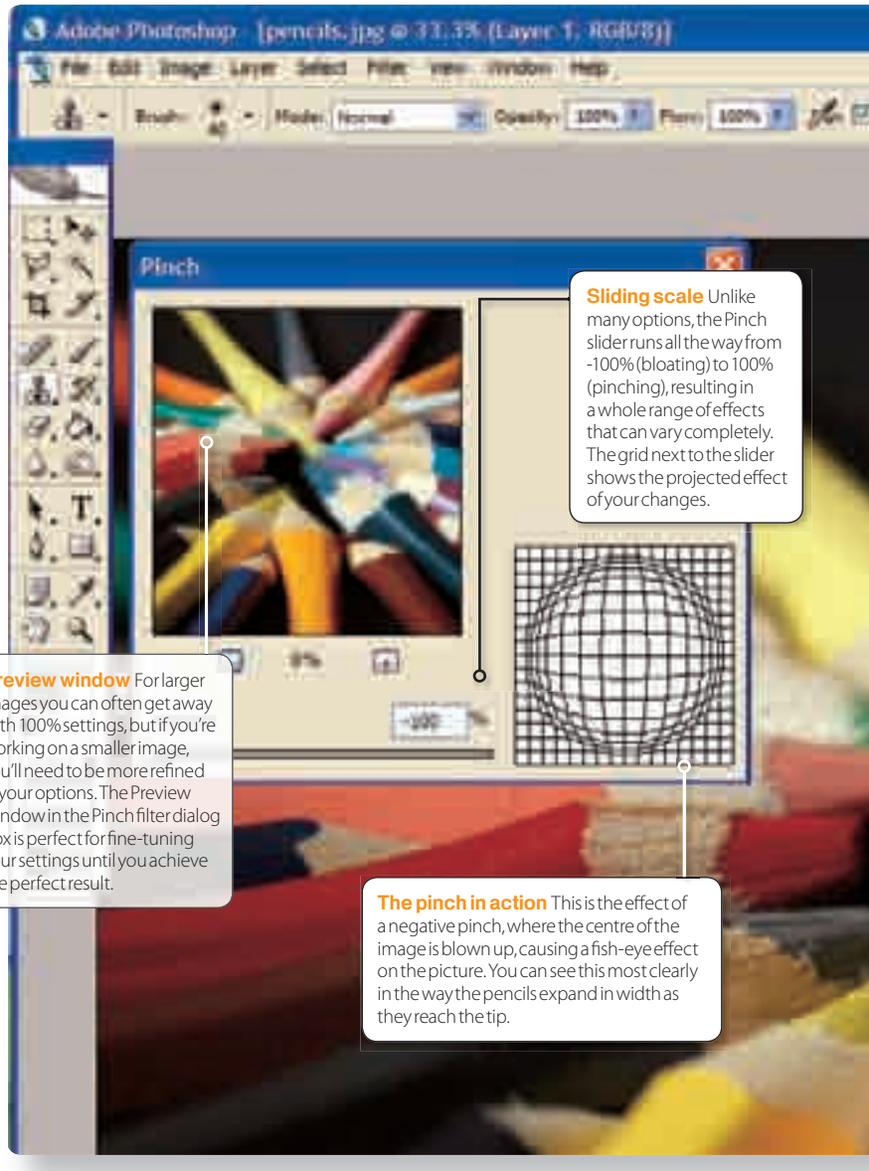
Create bizarre effects and alter the look of your images in an instant with this easy filter

With most Photoshop filters, the onus is on the user to tinker with settings to achieve effective results. Consequently, many filters require a detailed understanding of Photoshop's nuances, a factor that puts many people off using them before they've even begun.

The Pinch filter is different. You have one setting to alter, and the effect of this setting is plain to see. Don't think for a second this means you can't achieve impressive effects with the Pinch option, though, as this filter can very quickly turn a humdrum photo into a strange, haunting image.

As the name suggests, the Pinch filter grabs the centre of the image and squeezes it tight. The resultant effect is an image that has almost caved in on itself, with the extremities cascading towards the centre. Change the settings in the other direction, and you'll achieve a fish-eye effect, with the image bloating from the centre, pushing the edges of the picture further away and completely altering the shape of every element on the canvas.

One of the best things about this filter is that, because it's so easy to use, you can experiment quickly with it, layering effects on top of each other and even mess around with Photoshop layer styles to achieve stunning results.


Adobe Photoshop [pencils.jpg @ 33.3% (Layer 1, RGB/8)]
Pinch
Sliding scale Unlike many options, the Pinch slider runs all the way from -100% (bloating) to 100% (pinching), resulting in a whole range of effects that can vary completely. The grid next to the slider shows the projected effect of your changes.
Preview window For larger images you can often get away with 100% settings, but if you're working on a smaller image, you'll need to be more refined in your options. The Preview window in the Pinch filter dialog box is perfect for fine-tuning your settings until you achieve the perfect result.
The pinch in action This is the effect of a negative pinch, where the centre of the image is blown up, causing a fish-eye effect on the picture. You can see this most clearly in the way the pencils expand in width as they reach the tip.

Pinching in

Crimping for artistic effect

One of the best things about the Pinch filter is that, unlike many of Photoshop's other effects, it can be used very quickly and easily. This shot simply involved selecting Pinch in the Filters menu (under Distort), then selecting 100% on the slider. As you can see, it causes the centre of the image to compress, so the dog's face shrinks and its ears look disproportionately large. This works well because the dog is centred – if it wasn't, the effect wouldn't be same.

Negative pinching

Achieving a fish-eye effect

The Pinch filter gets its name from a verb meaning to pull and compress, so a positive value on the Pinch slider will result in the centre being reduced in size and the rest of the image pulling inwards to compensate. Give the slider a negative rating, however, and you end up with an effect similar to this one. In this instance, the centre of the image is bloated, causing the middle yellow paint segment to grow much larger. The circular effect of the pinch can be seen by the way that the other paint segments have changed in shape.

Before the changes Here, you can see the original image before we applied the pinch settings. You can see that the pencils are much fatter in the centre now, and that the crisp geometrical lines have been altered into far more bendy shapes.

Safety layers Because the Pinch filter is so easy to apply, we reckon it's always best to duplicate the background layer before you start. That way, you can always view the original version, and you can return to the original state if you find yourself applying too many pinches.

Tip

Play it again

In the Kaleidoscope section, you'll notice that we applied the Pinch filter by going to Filter > Pinch. This is actually a context-sensitive menu, and the option at the top of the Filters menu changes to the last filter that you used. Not only that, but it applies the filter with the same settings, meaning that you don't have to go back into the Pinch dialog to achieve the same results.

Layering effects

Achieve startling effects with multiple pinching

Applying a simple pinch to an image can make a huge difference, but you can apply a pinch to an already pinched image to enhance the effect, In this flower image, we've applied the Pinch filter at 100% three times to the same layer. Each time we applied the filter, the stamen reduced in size, and the petals became longer and thinner.

A kaleidoscope effect

There's more to the Pinch filter than you think

Pinching isn't just about tweaking flat images to create interesting effects – with a bit of layer magic, the Pinch filter can help fashion a complex kaleidoscope image.

01 The right image A key part of the process is choosing the right image. Our pic is ideal as it has a symmetrical feel to it and regular, well-demarcated squares. When you have your image, copy the background layer then apply the Pinch filter at 100%.

02 What a difference Doesn't look much like a kaleidoscope at the moment, does it? To create that dark, glowing feel, you'll need to head into the Blend Modes menu in the Layers palette and choose Difference. This creates a kaleidoscope-like effect instantly.

03 …and repeat Duplicate the layer you're working on – note how the new layer has a Difference blend mode also. Apply the Pinch filter with the same settings as before by going to Filter and picking Pinch at the top.

04 More of the same Copy each new layer and apply the Pinch filter – how many times depends on the effect you want, but we ended up with eight layers. Alternate layers are light and then dark – we chose the dark version for that kaleidoscope feel.

KEY SKILLS COVERED
What you'll learn

CLOUDS FILTER
TEXTURISED BRUSHES
CHANNELS

Create your own moon

Creating lunar loveliness is not rocket science using our terrific tutorial...

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
20 minutes

YOUR EXPERT
Zoe Mutter

ON THE CD
Tree silhouettes

The creative possibilities available when working in Photoshop are pretty much limitless, and now you can even make the moon with the application's tools and filters.

Using our technique you can either produce a night scene from scratch or add a moon to an existing night time photo, making it look instantly more dramatic and impressive. Photographing the moon successfully can be problematic, even though it may appear so large and bright to the human eye. Often photographs of the moon will end up appearing fuzzy, with little detail or clarity.

You must consider issues such as exposure times and lenses when attempting this, and trying to capture crisp silhouettes such the trees in our image is even more difficult. If you do fancy trying your hand at some moon photography it's best to use an SLR camera with a long lens.

Throughout this tutorial we'll not only be revealing how a very realistic moon can be made, but how to add clouds and trees to the creation and really bring the composition together.

All the tree silhouettes you will need to accompany your cratered creation are included on the disc ready for you to copy and paste straight into the scene. We don't stop there either, as you can also learn how to make the different lunar phases, right through from new to full moon. This gives you some excellent creative possibilities and can be the perfect finish to illustrations or photos.

Producing moon magic is easy, the results are extremely lifelike and the technique can really transform dull night time shots – so give it a try!

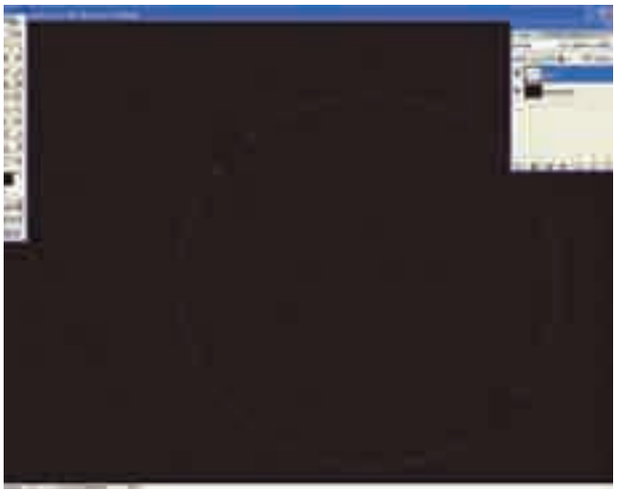
WORKS WITH | PHOTOSHOP 7.0 AND ABOVE

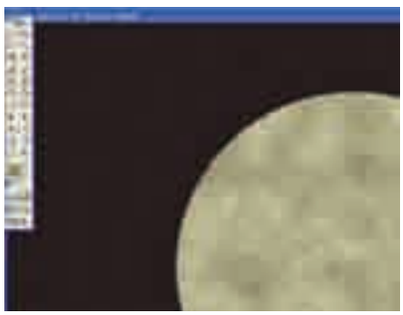
FLY ME TO THE MOON

And let me play among the stars…

01 Fill in the sky Create a new document measuring 185mm high and 240mm wide. Make sure the resolution is set to 300ppi. Click on the foreground colour swatch. Enter R 40, G 31 and B 32. Choose the Paint Bucket tool and click on the background to fill it with dark bluey black.

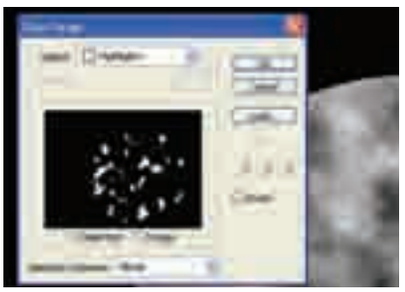
02 Create the moon outline Click the Create a New Layer icon in the bottom of the Layers palette. Name your new layer 'Moon'. Choose the Elliptical Marquee tool and hold Shift, to constrain the proportions, while dragging it out until it fills the same amount of the canvas as shown here.



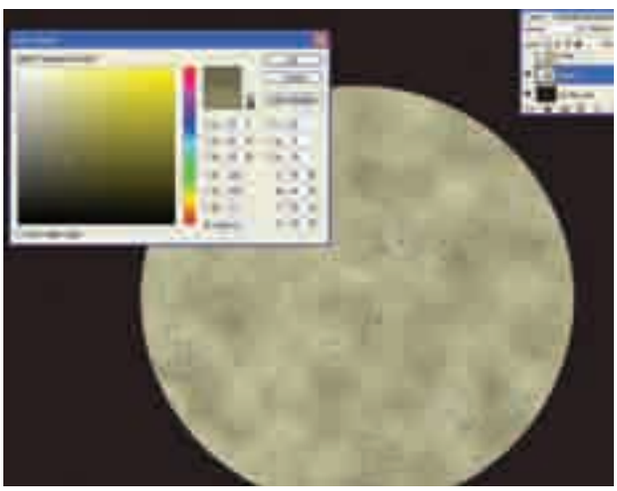


03 Select your lunar shades Click the foreground colour swatch to bring up the Color Picker. Enter R 135, G 133 and B 100. Now click on the background colour swatch in the toolbar and enter R 205, G 203 and B 165. With the circular selection still visible, pick Filter> Render>Clouds to fill it with a cloud texture.

04 Channel magic Ctrl/Cmd-click the Moon layer thumbnail to create a selection. Click the Channels tab and hit the Create a New Channel icon. Press D to set the foreground and background colours to black and white. Choose Filter>Render>Clouds to fill it with a cloud texture.



05 Refining the selection With this new channel active choose Select> Color Range. To select the crater areas choose Highlights from the Select drop-down menu and click OK. Depending on the type of clouds the filter has made, the selection may be more suitable set to Midtones. If it's too large choose Select>Modify>Contract and enter a low value.



06 Leap back to the Layers palette Now click on the full RGB thumbnail in the Layers palette. Click on the Layers tab and make sure that you are on the Moon layer. Click on your foreground colour swatch in the toolbar and enter the colour R 110, G 108 and B 74.

07 Make a few adjustments Now choose the Brush tool, and in the top Options bar select a round brush, choose a Size of 300px and move the Hardness slider to a minimum. Move Opacity to 25% and leave the Flow at 50%.

Expert Tip

Vary the clouds

For your moon scene to look more realistic, create multiple cloud brushes. You can then switch between them when painting over and around your moon on the Clouds layer in order to make it look more natural.

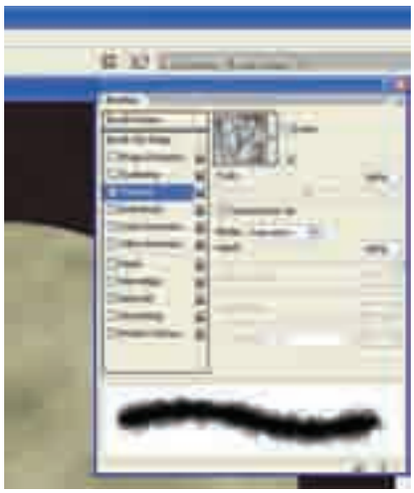
Tool School

Warp it

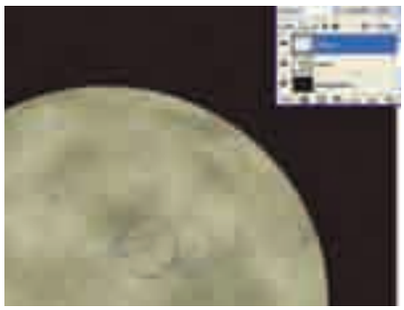
The Warp tool is perfect for adjusting both your trees and clouds. Choose Edit> Transform>Warp and then drag the handles to adjust the shape of the object and distort it in a controlled way.

BRUSHING UP

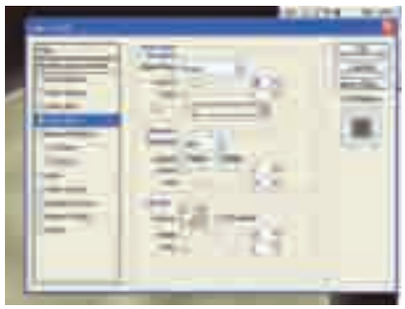
Introduce a touch of realism with brushes



08 Produce a texturised brush Choose Window>Brushes to open the Brush palette, then check Airbrush. Click on the Texture heading, click the arrow beside the top swatch and then choose Clouds.



09 Cracking craters Now move over to your document with the areas still selected. Create a new layer above Moon and call it 'Craters'. Paint sparingly with the Brush tool inside each of the marching ants selections. You should vary between sweeping strokes and dabs to create different types of texture for the craters.



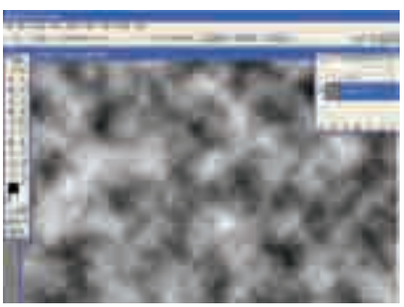
10 Make the moon glow Double-click on the Moon layer to bring up the Layer Styles box. Check Outer Glow. Enter an Opacity of 30%, Noise of 0%, Spread of 0% and Size of 150px. Now click on Inner Glow and enter an Opacity of 23%, Noise of 0%, Choke of 0% and Size of 80px. Finally, click on OK.

WAXING AND WANING

Create the different phases of the moon

It takes 28 days for the moon to do a full orbit of the Earth. The sun illuminates one side of the moon at one time, which is what we see from Earth. There are several different phases within the moon's cycle. For example, a nearly completely black (and invisible) moon is called a new moon. This is when the moon and sun are on the same side of the Earth. A 'gibbous' moon is between a full and half moon or half and full moon. When the moon is one quarter of the way around its orbit, it is called a quarter moon. At this stage, one quarter of the moon's surface is visible from Earth. When the Earth is between the moon and the sun, this phase is called the full moon because its whole side is illuminated and therefore visible. When the moon appears to be getting bigger or visible in the evening sky, it's called a waxing moon, and when it appears to be getting smaller or visible at dawn or the early morning, it's called a waning moon.

11 Increase the realism With the Moon layer active, Ctrl/Cmd-click on its layer thumbnail to make a round selection. Choose Filter>Distort>Spherize and leave it at 100%. Repeat this filter and then choose Edit>Fade>Spherize and enter a value of 50%.

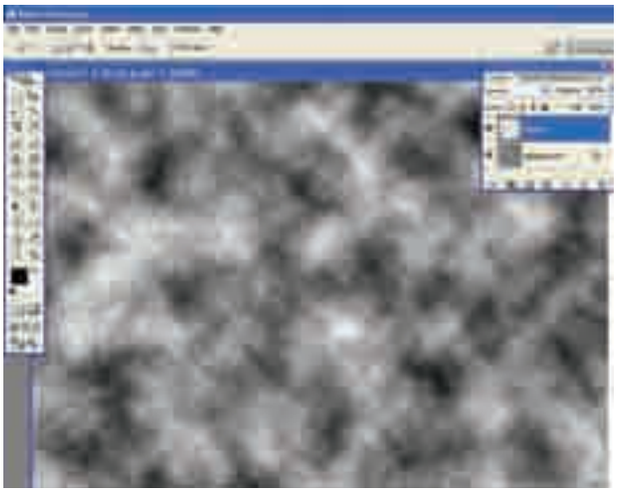


12 Another appearance from the Cloud filter Create a new document at 300ppi and measuring about 15cm wide and 15cm high. With black and white as your foreground and background colours, choose Filter>Render>Clouds. Repeat this until you see a nice area to make into a cloud brush.

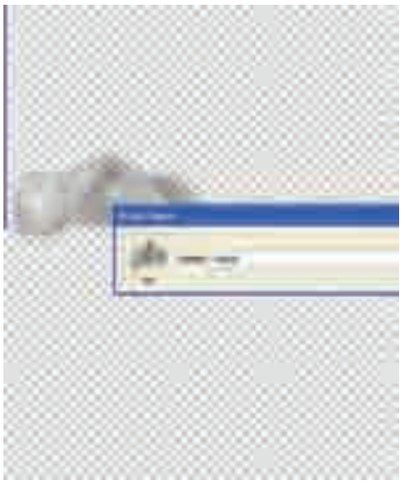
TIP | TAKE A PICTURE OF SOMEONE ON A BIKE AND RE-CREATE THE INFAMOUS *ET* FILM POSTER!

WE HAVE TOUCHDOWN

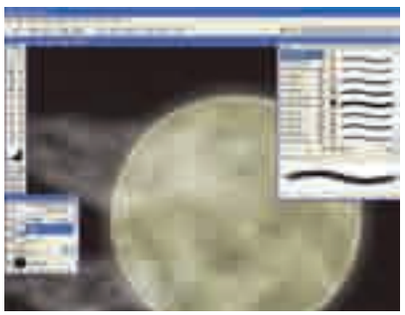
Create the perfect moonscape by adding the finishing touches



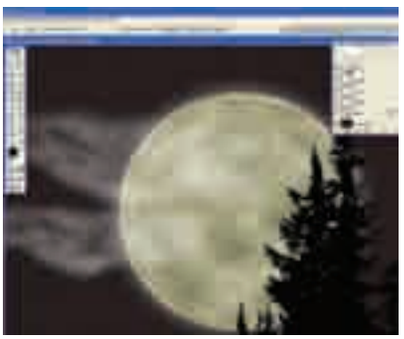
13 Pick out individual cloud shapes Choose the Lasso tool and set the Feather value to 20px. Draw around the section you want to make into a cloud and choose Edit>Copy and then Edit>Paste to paste it onto a new layer.



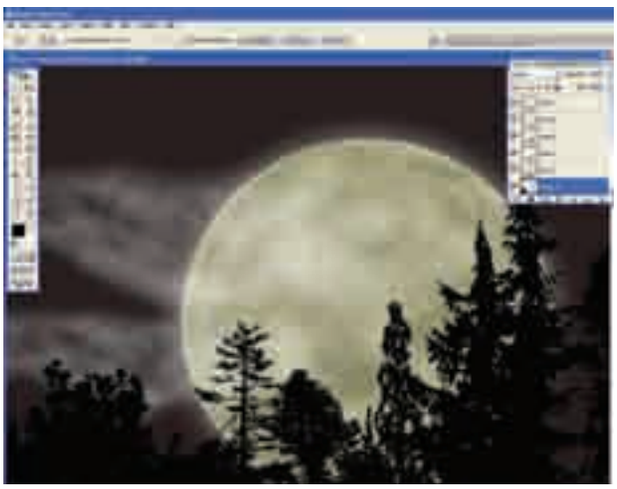
14 Making a cloud brush Turn off the visibility of the background layer, and with the top layer selected choose Edit>Define Brush Preset. Call the brush 'Cloud'. Now go back to your moon document and create a new layer called 'Clouds'. Choose white as your foreground colour and select the Brush tool. Move the Opacity to 100%.



15 Dab in the clouds In the Brushes palette click the Brush Presets title and scroll to the bottom of the brush collection. Select your Cloud brush and move the Diameter slider up to suit the size of the moon. On the new Clouds layer paint a few clouds on and around the moon. Lower the Opacity of the layer to 54%.



16 Eerie tree silhouettes Open the image 'trees 1.psd' from the CD. Choose Select>All then Edit>Copy. Move to your moon document and choose Edit>Paste. Call the layer that the trees have pasted onto 'Trees 1'. Position it as we have in the right of the document.



17 Create a forest Now open each of the other tree images and repeat this process to place them in the document. Use Free Transform to resize them if necessary. If you want them facing the other way choose Edit>Transform>Flip Horizontal. Make sure the trees are above the clouds so they appear closer in the image.

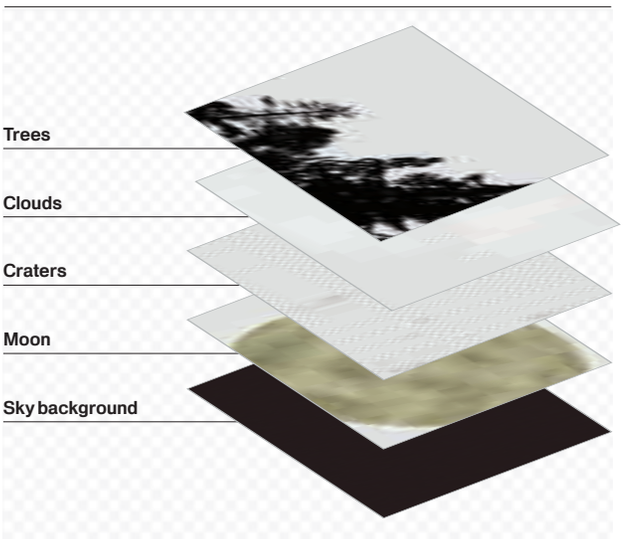
Expert tip

The perfect cover-up

To create the effect of the different phases of the moon, make a new layer above your moon. Ctrl/Cmd-click the Moon layer thumbnail to create a selection. On the new layer, click in the centre of the selection and drag it where you want the shadow positioned. Use black to fill it. You may need to make it longer using Free Transform. To create some crescent moons, you need shadow to only cover a slither. In this case choose Select>Inverse after creating the selection and then fill with black. You also need a Gaussian Blur to make the shadow less harsh.

The layer structure

Exploring the moon



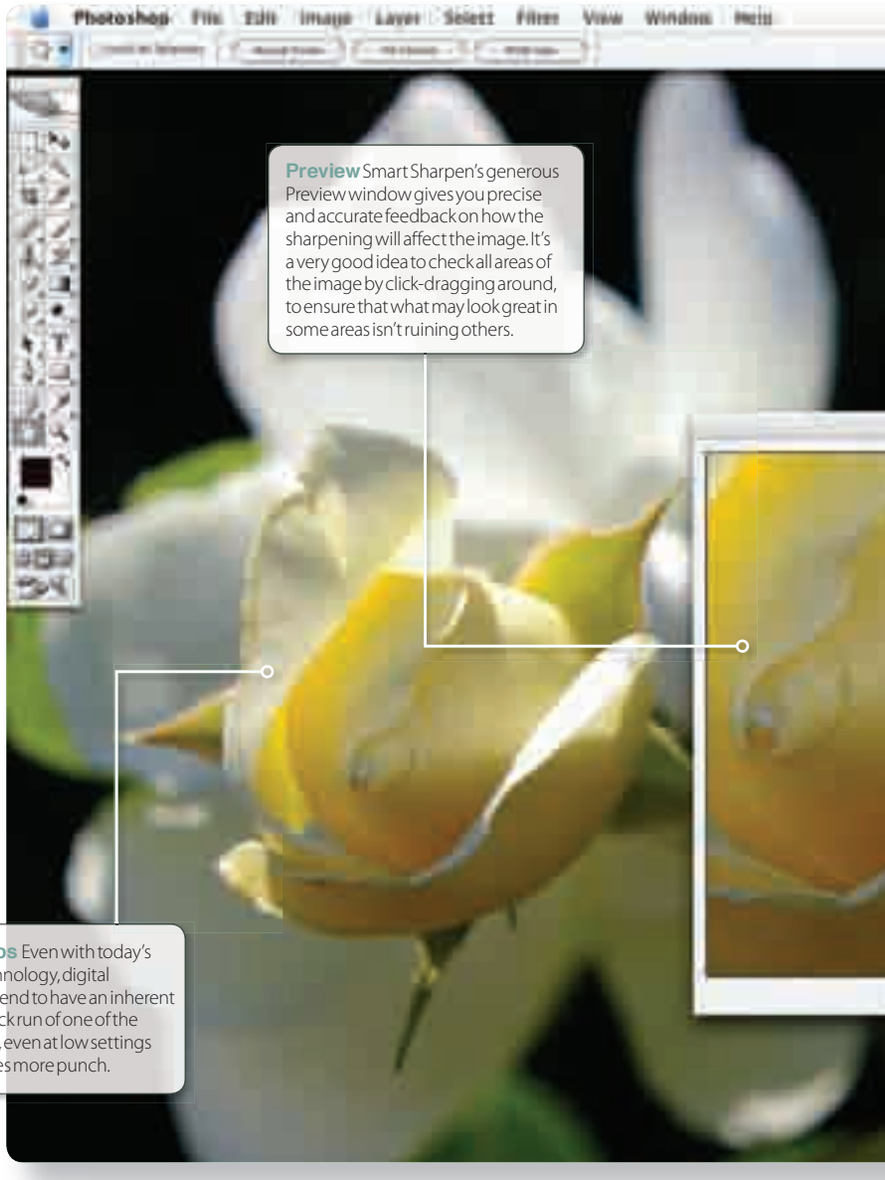
THE BIG TECHNIQUE

Using the Sharpen filters

Crisp up your digital photographs with this in-depth look at Photoshop's Sharpen filters

As the popularity of digital photography continues to soar, and photographers look to Photoshop to enhance their pictures, the Sharpen filters become increasingly more important. While digital photography is getting to the stage where it can do everything film can, there's one big difference and it's both a blessing and a curse.

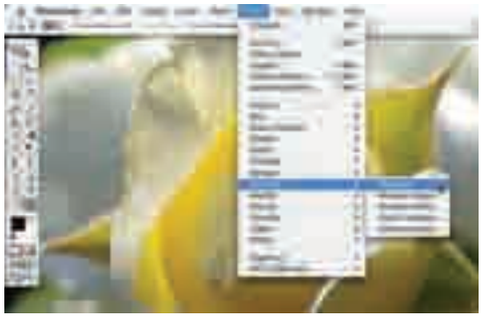
That difference is grain – the little dots of chemical on the film that react to light and make up the photograph. The grain of a traditional photograph accentuates the sharpness of the image, while the pixels of a digital shot run into each other, giving an inherent softness to the picture. It's this lack of grain though, that is actually to the advantage of the digital shot when running the Sharpen filters. Sharpen a scanned, traditional photo and you sharpen the grain as well, which quickly becomes obvious to the eye; with digital you can use much higher settings, saving otherwise blurry photographs. Here's how…


Photoshop File Edit Image Layer Select Filter View Window Help
Preview Smart Sharpen's generous Preview window gives you precise and accurate feedback on how the sharpening will affect the image. It's a very good idea to check all areas of the image by click-dragging around, to ensure that what may look great in some areas isn't ruining others.
Digital photos Even with today's advanced technology, digital photographs tend to have an inherent softness. A quick run of one of the Sharpen filters, even at low settings can give images more punch.

The Sharpen filter

Quick fix or out of control?

Okay, so your image needs sharpening. Your first instinct may well be to head straight to the concisely named Sharpen filter, but hold back a minute. Although Sharpen does indeed sharpen, it does it without any control, and not at all intelligently. Instead of enhancing edges and detail you'll probably find that it just accentuates any noise or grain in the image, leaving your masterpiece with more dots than a pointillist; all in all, one to stay away from!

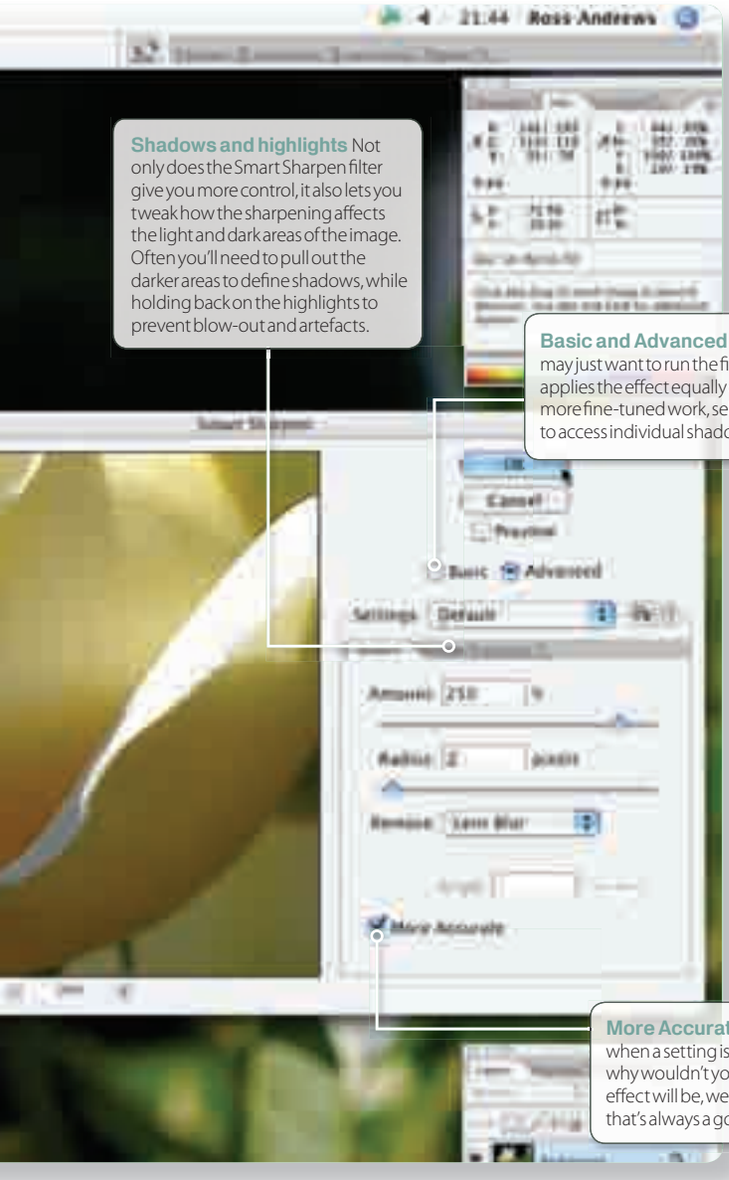


Sharpen Edges

Tries harder; fails…

The Sharpen Edges filter attempts to be a little cleverer than its simple Sharpen brethren. Instead of indiscriminately sharpening the whole image, it looks for the edges between two areas of colour and sharpens the transition. Great, you might say, but try it out. Just as it's getting effective you'll notice that it's also introducing all manner of artefacts to your image. Again, one to steer clear of.

WORKS WITH | PHOTOSHOP CS2 AND PARTLY WITH EARLIER VERSIONS (SMART SHARPEN IS CS2 ONLY)


Shadows and highlights Not only does the Smart Sharpen filter give you more control, it also lets you tweak how the sharpening affects the light and dark areas of the image. Often you'll need to pull out the darker areas to define shadows, while holding back on the highlights to prevent blow-out and artefacts.
Basic and Advanced For quick results you may just want to run the filter in Basic mode, which applies the effect equally over the entire image. For more fine-tuned work, select the Advanced mode to access individual shadow and highlight settings.
More Accurate Sure, it takes longer but when a setting is called 'More Accurate' why wouldn't you check it? The resulting effect will be, well, more accurate. And that's always a good thing.

Tip

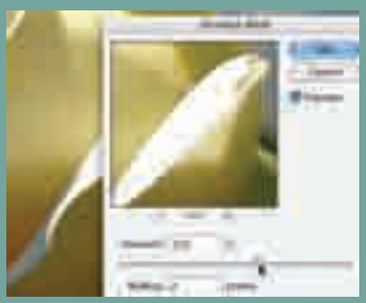
Shake it

Which Remove option you choose in the Smart Sharpen filter will depend on what's caused the blur. If it's a focus issue Lens Blur is the best choice, if it's camera movement then match the angle using Motion Blur.

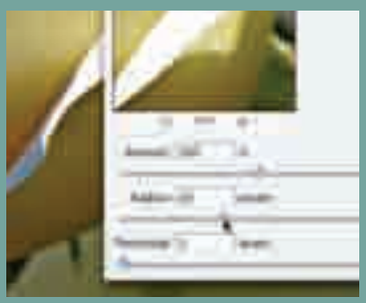
The Unsharp Mask

Unsharp? But I want to sharpen!

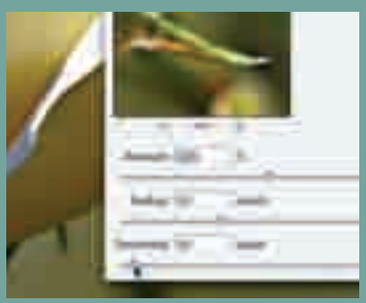
Although the Smart Sharpen filter gives you more control, the Unsharp Mask filter is often quicker, and is more than up to the task at hand.



01 Amount Open the filter up from the Sharpen section in the Filters menu, and start by dragging the Amount slider to somewhere between 100 and 150%. This will give you a good point of reference.



02 Radius Start dragging the Radius slider up and look at how it affects the image – it's not often you'll go above 10, and 2 is a good place to start for most images. As you increase the radius, experiment with lowering the Amount to test how the two relate.

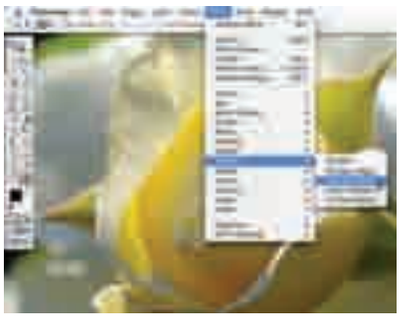


03 Threshold When you've found a good balance between the Amount and Radius, tweak the Threshold settings. Again, it's rare to need to go above 10, and for most digital photos a setting of 2 should be about right.

Sharpen More

This probably won't come as a surprise…

So first we had Sharpen, which unsurprisingly sharpens, but doesn't do a particularly good job; then we had Sharpen Edges which, again quite obviously, sharpens the edges in an image, but like Sharpen, can do more damage than good. You can probably already guess then that Sharpen More does pretty much the same job as Sharpen, only more so. Like all the one-step Sharpen filers (so excluding Unsharp Mask and Smart Sharpen) if you really must use them, use them only once and resist the temptation to run them again if they don't do the job. With this in mind, Sharpen More is a better choice than using Sharpen twice, but Smart Sharpen is the best choice overall.



The hidden Sharpen filter

High Pass – isn't that a basketball term?

Thought you'd exhausted the Sharpen filters? You've got a surprise coming… Hidden away in the 'Other' section of the Filter menu is the High Pass filter. Run on its own it'll no doubt ruin your image, but check the guide overleaf for a technique that works brilliantly with photographs with a narrow depth of field.

THREE FANTASTIC SHARPENING TECHNIQUES

Get the best from Smart Sharpen and the High Pass filter

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

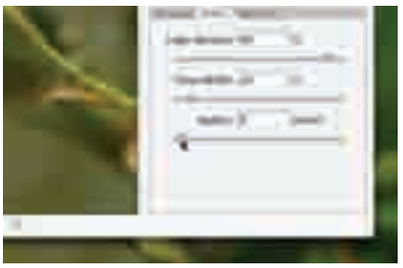
20 minutes

YOUR EXPERT

Ross Andrews

01 Smart Sharpen The first technique is to get the best out of the Smart Sharpen filter for general photo enhancement. Open up the filter and then click the Advanced button to access all the settings.

02 Basic settings You'll want to start with some good basic settings, so drag the Amount up to around 250%, the Radius to 1 pixel, select Lens Blur from the Remove menu and check the More Accurate button. See how this affects the image.

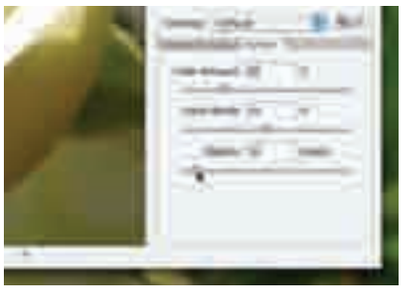


03 Shadow The great thing about the Smart Sharpen filter in Advanced mode is that you can fine-tune how the filter affects the shadows and highlights in your image. Click the Shadows tab and set the Fade Amount to 90%, the Tonal Width to 10% and the Radius to 5 pixels. The high Fade Amount ensures the filter doesn't apply much to darker areas.

Tip

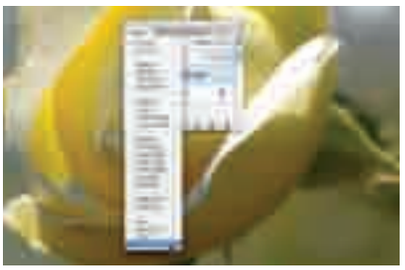
Lock it

If you are sharpening an image that is cut out on its own layer, then click the Lock Transparency icon in the Layers palette first. This will prevent the sharpening affecting the edges of the cutout, making it too harsh and unnatural.



04 Highlights You'll want more sharpening applied to the highlights, so use a low Fade Amount – about 25% should do it. Then bring the Tonal Width up to 50% and the Radius up to 10 pixels. Switch back to the Sharpen tab and fine-tune the general settings then click OK to apply the filter.

05 Sharpen and boost colours This next technique works brilliantly with images that look a little soft and washed out, as it sharpens the colour contrast of the photograph. Start by duplicating the background layer of the document. You can do this by dragging the background to the New Layer icon at the bottom of the Layers palette.



06 The mode We're only going to boost colour contrast of the image, so we don't want to introduce any colour artefacts or tonal shifts into the photograph. Set the Apply mode of the duplicated layer to Luminosity; this will let the colour of the background image show through while taking the contrast and brightness from the duplicate layer.

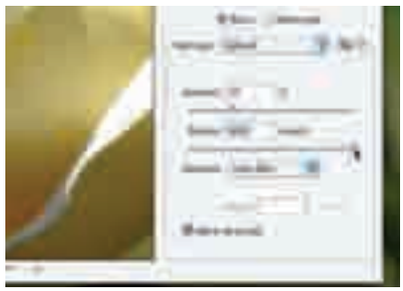
The longwinded sharpening technique

For when you've tried everything else, and are still left on the soft side…

All of these techniques work well with most images, but some photographs may seem beyond repair. Before you give up, it might be worth giving an Edge Masked sharpen a try…

01 Channelling Open up the Channels palette and click on each individual channel in turn. You're looking for the one with the most contrast. When you've found it, duplicate it and, working on the copy, apply the Find Edges filter.

02 Black and white You'll now have a channel that looks a little like a black and white sketch of the image. Head to the Adjustments menu and invert the channel so it's black with white lines instead. Open the Maximum filter from the Other section of the Filter menu and use it to thicken up the lines – a Radius of 5 should do it. Now run the Median filter to soften the blocks that were introduced by the Maximum effect.



07 Back to Smart Sharpen This time we're going to use the Smart Sharpen filter on the duplicated layer to produce a different effect. We don't need the Advanced settings, so click the Basic button. Start by dragging the Radius slider all the way to the top (64.0 pixels). The Remove setting should be set to Lens Blur.

08 Just a little bit The key to this technique is to sharpen the image a small amount, but over a wide area. The large radius has set the area, so experiment with low amounts: usually around 20% should do it. Keep an eye on the previewed image itself, rather than in the filter's Preview window.

09 Depth of field This final technique is perfect for photographs where you want the focal area to be sharper but you want to keep the background soft and out of focus (sharpening completely out-of-focus subjects can give odd results). Start by duplicating the background layer.

10 Take the high road Make sure you have the duplicated layer selected and choose High Pass from the Other section of the Filter menu. Adjust the radius so as little of the background shows up, leaving only the edges you want to sharpen.

11 Paint it out You'll never be able to get the radius perfect, and some edges will show up that you don't want sharpened. Get rid of these by selecting a soft paintbrush, sampling the neutral grey colour by Alt/Option-clicking and then painting these edges out.

12 Experiment With the hard work done, experiment with changing the Apply mode of the grey, sharpened duplicate layer to Soft Light, Overlay or Hard Light, which will incrementally give stronger results.

03 On the level From the Image menu, choose Adjustments and then Levels. Drag the left-hand black arrow underneath the graph to the right, to make more of the grey areas look black and improve the definition of the lines. Click OK and then bring up the Gaussian Blur filter and run it at around 5 pixels – enough to soften the white lines and smooth out any remaining hard edges. You're looking for a soft, glowing effect.

04 The sharpening Back in the Channels palette, click on the main RGB (or CMYK) channel to switch back to the main image. Load your duplicated layer as a selection by Cmd-clicking (Mac) or Ctrl-clicking (PC) it. Finally, open up either the Unsharp Mask or Smart Sharpen filter and see if you can now get the results you want by experimenting with the settings. The effect should be similar to the High Pass technique explained earlier.

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Three hours

YOUR EXPERT
Charlene Chua

ON THE CD
Line drawing

KEY SKILLS COVERED
What you'll learn

- BRUSH TOOL
- MAGIC WAND
- IMAGE MODES
- HUE/ SATURATION COMMAND
- BRIGHTNESS/ CONTRAST COMMAND

Scan, clean and colour line art

Forget messy paints and dry markers – turn yourself into a digital colourist with Photoshop's painting tools

Colouring line art is a fun and relatively simple artistic endeavour. Having an outline to work with means that your primary form is already well defined, and you therefore don't have to work colours as hard as you would otherwise. Think of it this way – a painted apple without an outline may end up looking like just a red blob. However, if you already have the outline of the apple clearly drawn, the viewer will be able to tell what it is even if you don't add any colour.

With Photoshop, the task of colouring linework has been made simpler still. Apart from the ever-useful Undo function, it also gives you an enormous colour palette to work with, together with a whole arsenal of colour correction features (some of which will be covered in this tutorial).

Pairing Photoshop with a digital tablet is highly recommended for digital colouring because the program supports pressure-sensitive input. There is a world of difference between painting with a mouse and with a pen tablet, so if you haven't got one already you might want to consider a small investment in some new hardware!

In this tutorial we'll cover the basics of scanning and colouring line art in Photoshop. We'll learn a useful little trick to bypass tracing paper, and then embark on some basic steps for digital colouring.

Our starter photo comes from the excellent MorgueFile website. You can access free photos from here and don't even have to register. It's a valuable resource and one we encourage you to visit. For the butterfly photo, go to **http://www.morguefile.com/archive/?display=143393&**. If you'd prefer to start colouring straight away, the line tracing is on the disc!

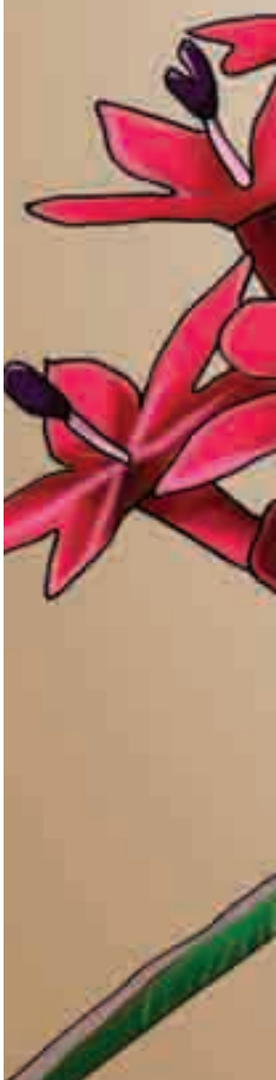
LINE IT UP
From photo to digital art

01 Creating linework We're going to be tracing out this lovely butterfly photo and colouring it in Photoshop. Traditionally, tracing was done with tracing paper. However, with Photoshop, a colour printer and a scanner at your disposal, there's a nifty trick you can use to banish tracing paper to the back of your art cupboard!

02 Make a monotone Open the butterfly image, then change the image mode to Grayscale (Image>Mode> Grayscale). Now change it to a Duotone (Image> Mode>Duotone). Select Monotone from the Type drop-down. Click the coloured square to call up the Color Picker, and set it to C: 100%, M: 0%, Y: 0%, K: 0%. Now your butterfly photo should be a nice blue tone.

03 Adjust and print Hit Image> Adjustments>Brightness/Contrast and increase both by +25. Use the Crop tool to crop the picture so that you only see the butterfly and flowers. Hit File>Print with Preview. Click Page Setup to choose a paper size, and set the orientation to Landscape. In the Print options, choose Scale to Fit Media, and print.

WORKS WITH | PHOTOSHOP ELEMENTS 3 AND ABOVE, PHOTOSHOP 7 AND ABOVE



Tip

Brushes and tablets

If you have a pressure-sensitive tablet, tweaking settings in your Brush palette will help optimise the benefits of such a tool. Turn on Shape Dynamics and Other Dynamics, and take a look at the options under each. By selecting Pen Pressure in the drop-down, you allow the brush to respond to pressure-sensitive input via the tablet. Try various combinations to see their effects on a brush.

Expert Tip

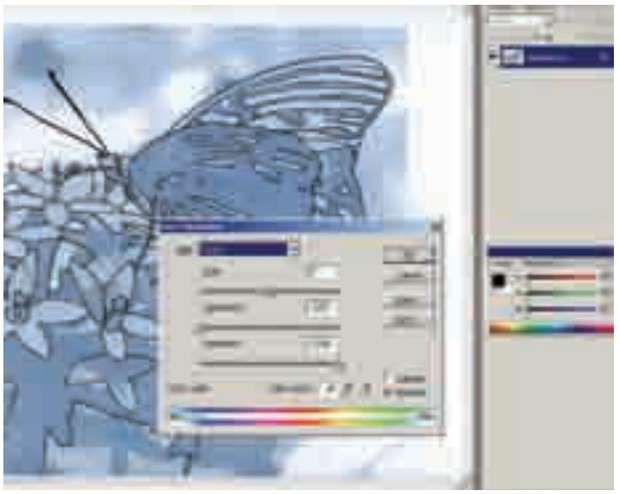
Tracing tips

If you don't like the idea of tracing right on top of a printout, you can use tracing paper or a lightbox. Tracing paper is cheap and easy to use, but can be difficult to scan in. Avoid cheaper papers that are opaque or grey. Alternatively, a lightbox provides a light source from under your papers; place a printout on it, then a regular sheet of paper. You'll be able to easily trace out any details you can see.

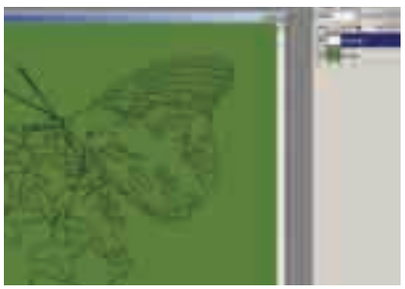
COLOURING IN TIME

Make the lines shine

04 **Trace and scan** Now comes the fun part. Using a black pen or pencil (use a 4B or darker), trace the outline of the butterfly and flowers. If you find it hard to see the details, print the original image on a separate piece of paper and use it as a guide. When you're done, scan in your artwork in COLOUR.

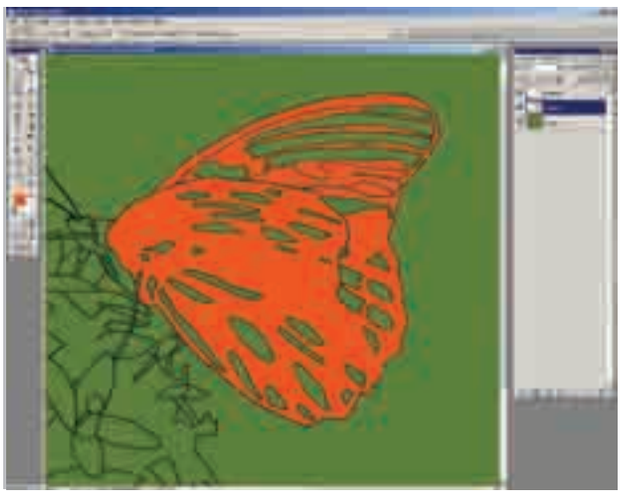


05 **Removing the blue** To remove the blue from the scanned artwork, hit Image> Adjustments> Hue/Saturation. Select Cyans in the Edit drop-down. Set Saturation to -100, and Lightness to 100. Repeat for Blues. Now adjust the Brightness/Contrast settings to Brightness: 75, Contrast: 30. (You may need to tweak the values to best suit your own scanner).



06 **Drop in a background** Double-click your layer, rename it 'Linework' and set it to Multiply. Keep this layer right at the top at all times. Create a new layer under this and fill it with a nice green. Open up the original photograph of the butterfly – we'll make use of this file to pick out the colours for the butterfly and flowers.

07 **Fill in** Start by blocking in areas of colour. Select the Magic Wand, set Tolerance to 10 and check off Anti-alias and contiguous. Select the Linework layer and click the butterfly's wing to make a selection. Now hit Select>Modify> Expand>1 Pixel. Create a new layer and name it 'Base'. Choose an orange from the original butterfly, and fill in this selection.



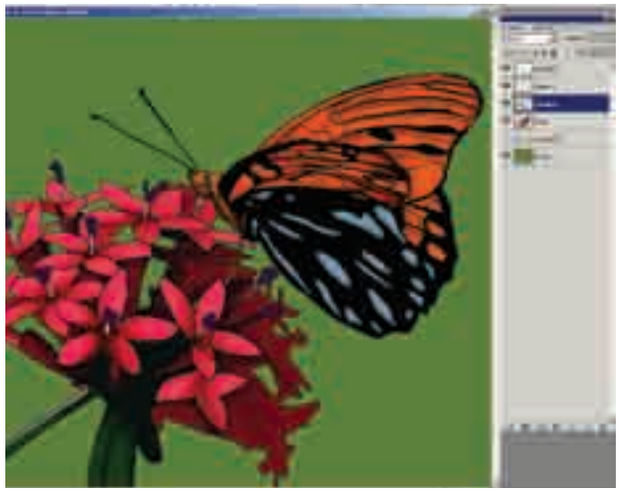
08 **Base colours** Continue blocking in the base colours by repeating the above. Occasionally you may need to touch up your Linework layer to close gaps between lines. Use a Hard Mechanical brush with black as your foreground colour. Alternatively, you can use the Lasso tool to make a selection, or simply colour it in with a brush.

09 **Fine-tuning base colours** Once all of the linework has been blocked in with colour, we can start refining it. Use the Magic Wand to select the orange wing from the Base layer. Using a Hard Mechanical brush, fill in the bits of the wing that are supposed to be black. Repeat for the flowers, and your picture should look something like the above.

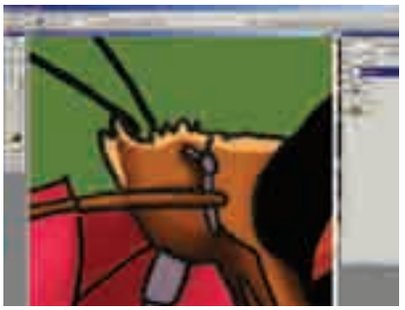
10 **Shadows and highlights** Shadows and highlights are what create the illusion of depth and dimension in any piece of artwork. Select the coloured butterfly body on Base and expand it by 1 pixel. Create another layer, name it 'Shadow' and move it above Base. Use the Eyedropper tool to pick out a darker orange-brown for the body of the butterfly.

BRUSHING IN DETAIL

Build up a convincing piece of art



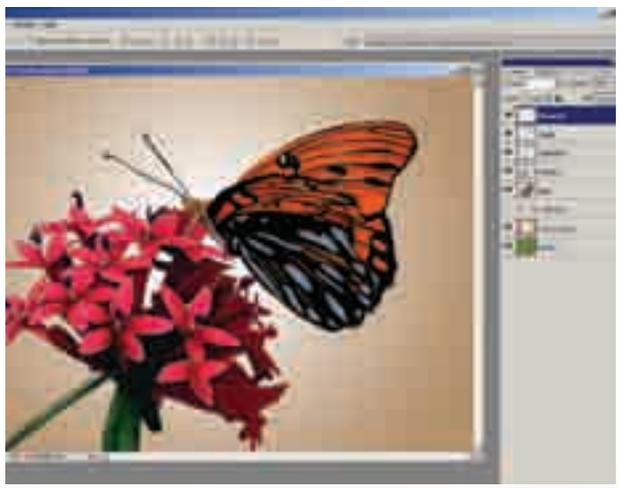
11 Brush in shadows On the Shadow layer, use a Soft Mechanical brush to gently brush in the shadows for the butterfly body. The photo's lighting causes the shadows to be primarily on the underside of things. Once you're done, keep on adding in shadows to the other parts of the butterfly and flowers.



12 Highlights Highlights define the lighter parts of the picture. They help accentuate details and focus the eye. Create a new layer, name it 'Highlight' and move it above the Shadow layer. Make selections as before. Use a small Hard Mechanical brush to brush in some highlights on the butterfly's head.

13 Blending You may find the contrast between the highlight and everything else too stark. To remedy this, switch to a small Soft Mechanical brush. Zoom in and use the Eyedropper to pick a darker colour near the highlight. Brush along the highlight's edges to blend the colours. To get smooth blends, you may need to repeat the process several times.

14 Detailing Details make a world of difference to a picture. Depending on how much time you're willing to put in, detailing can take just a few minutes or several days. Apply details as you would shadows and highlights, but with a smaller brush. You may want to do this on a new layer in case you need to make corrections.



15 A few final adjustments Continue adding details, or touch up colours by smoothing out the rough bits by blending. We replaced the background with a nice neutral circular gradient to help bring out the colours of the main subjects. You may wish to do some final colour correction with the Hue/Saturation or Brightness/Contrast controls.

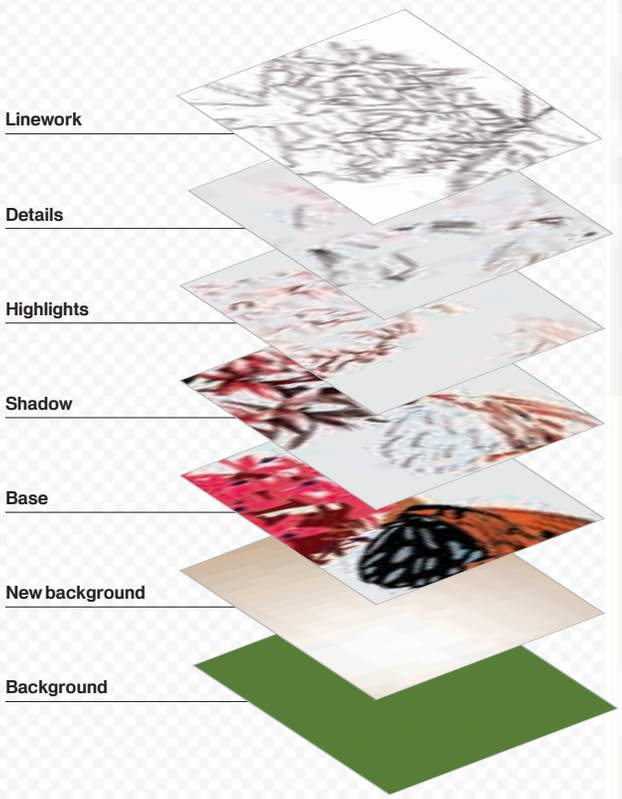
Web Resources

Colour your lines

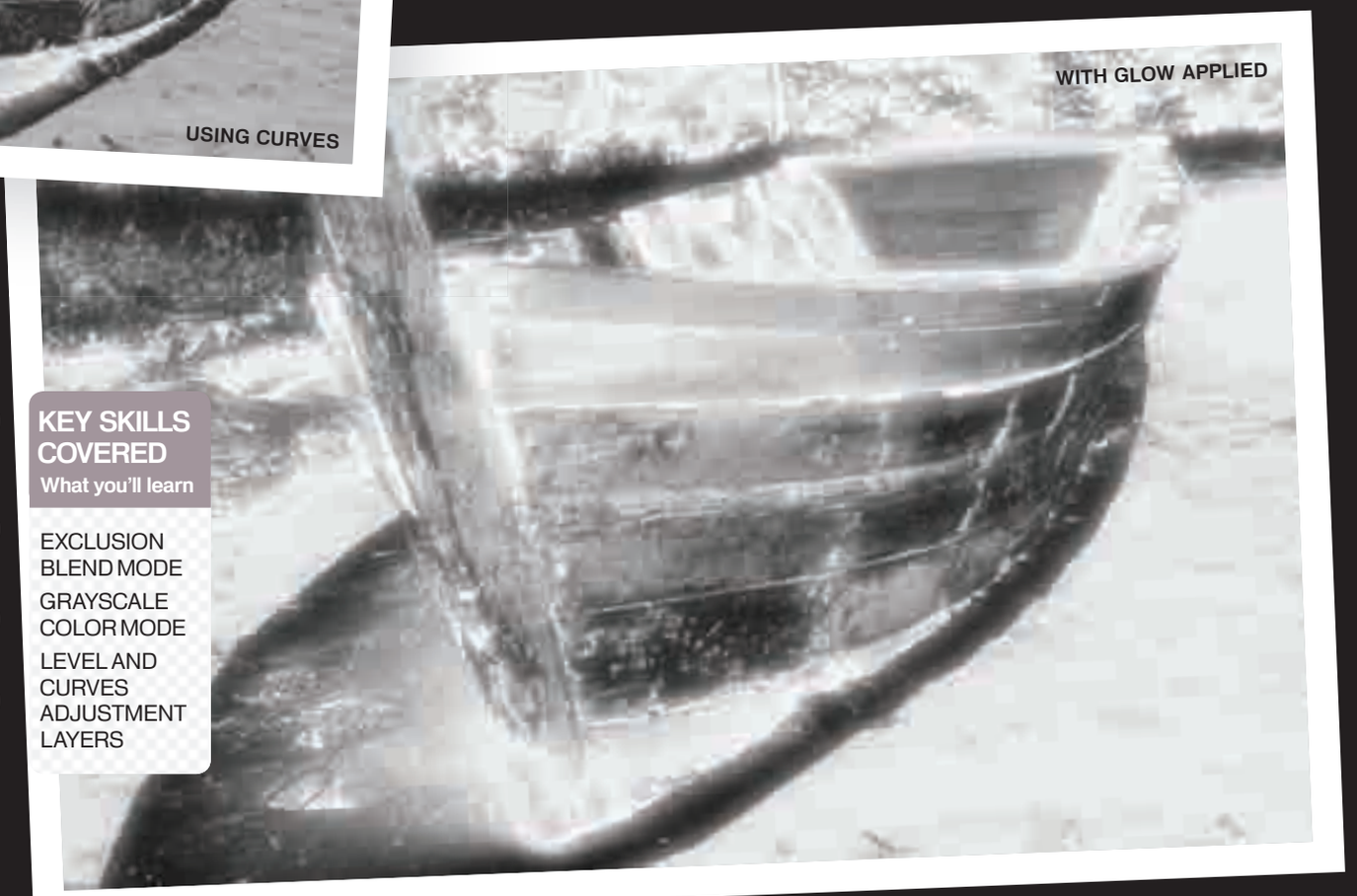
To change the colour of lines, make sure your linework is black on white, go to **www.edesign.com/filters/** and download the Eliminate White filter. Install and use it to remove white bits on the Linework layer. Lock the layer, choose a colour and fill or paint over the linework with a brush.

The layer structure

Beneath the gossamer wings



Grayscale solarization techniques



Learn two great ways to solarize your photos without resorting to Photoshop's Solarize filter

The Solarization technique (termed the 'Sabatier Effect') was first described in a letter from William Jackson in 1857. Though it was practised right through the 19th Century, it wasn't until Man Ray and Lee Miller breathed new life into the technique in the 1920s and 30s that it became popular.

Other photographers who experimented with this technique were Maurice Tabard, Helen Muspratt, Francis Bruguiere, Konrad Cramer and Wynn Bullock. Even Ansel Adams used Solarization in his toolbox of techniques. Part of its appeal is no doubt the spectacular haunting effect it creates. The images become stark negative inversions with surreal glows. Objects that could never cast light in the real world become light sources under Solarization's spell.

'Solarization' and the 'Sabatier Effect' are used interchangeably, but they are two separate processes that produce a similar result. Solarization is the result of extreme overexposure of the film. The Sabatier effect occurs when film or paper is partially developed then treated to a dose of white light. The result is a partial inversion of the image's tonal range. This also creates glowing outlines (Mackie lines) along distinct edges. Technically, what we've come to know as Solarization is actually the Sabatier effect.

These processes are easily reproduced in Photoshop. Here you are shown two ways to solarize your black and white images.

essential

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 10 minutes

YOUR EXPERT
Rob Anselmi

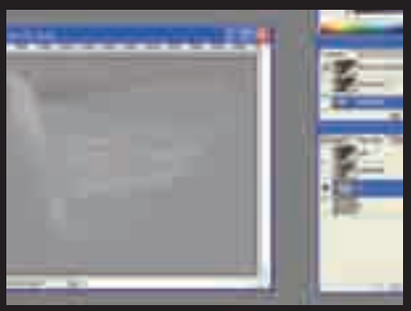
ON THE CD
Starter file and solarization actions

KEY SKILLS COVERED
What you'll learn

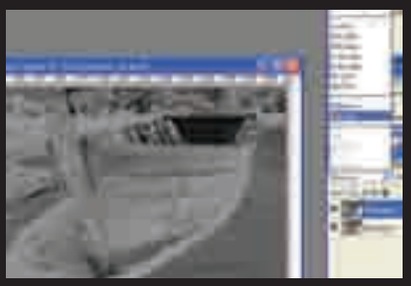
EXCLUSION BLEND MODE
GRAYSCALE COLOR MODE
LEVEL AND CURVES ADJUSTMENT LAYERS

TAKE A JOURNEY TO THE SOLAR SYSTEM

Go from humdrum to humdinger

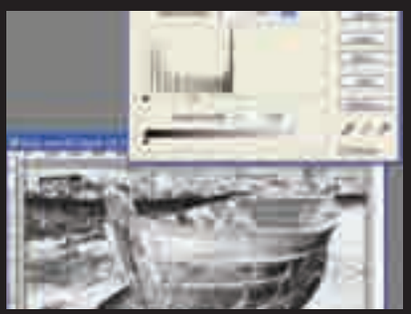


01 Convert the image modes Open the starter file on this issue's disc. Convert the image into Lab Color mode (Image>Mode>Lab Color). Now click on the Channels palette and delete the 'a' channel. Once this is done, convert your image to Grayscale (Image>Mode>Grayscale).

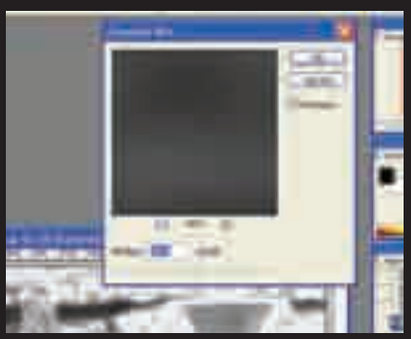


02 Create a duplicated Exclusion layer Create a duplicate layer and set its blend mode to Exclusion. This blend mode is one of the main keys to creating a convincing solarization effect. Think of Exclusion as a lighter form of the Difference blend mode – which is a mode that partially inverts the image with the layer underneath.

03 Merge, invert and level it out Merge both layers together (Ctrl/Cmd+E), and then invert the Layer (Ctrl/Cmd+I). Apply Levels (Image>Adjustments>Levels), and move the left Input slider (Shadow slider) to the right until it lines up with the leftmost bar of the histogram. In the example above, that was Input level 125. The solarization is starting to take shape.



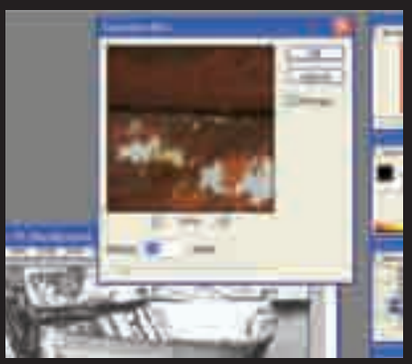
04 Duplicate, exclude and adjust Repeat step two, creating a duplicate Exclusion layer over the image. Add a Levels adjustment layer, and move the right Input slider (Highlight slider) a little left of the rightmost bar of the histogram (140 here). If the effect is too strong, move the slider anywhere between 130-255.



05 Apply the glow Select the Exclusion layer and apply a heavy blur of about 30 pixels (Filter>Blur>Gaussian Blur). This enhances the haunting effect and diffuses the Sabatier lines you have produced along the high contrast edges. The effect is now complete.

06 Alternative adjustable process For an alternative process, start over at the beginning with the original image. Create a new Channel Mixer adjustment layer, checking the Monochrome checkbox. If you wish, adjust the Red, Green and Blue mix using the sliders to gain a better Grayscale balance.

07 Add a Curves adjustment Add a Curves adjustment layer to the top of the layer stack. In the Curves dialog, create a 'U' or 'V' shape curve, as shown on the left. If you wish, you can click the Load button and navigate to the Curves supplied on the CD. There are two solarization curves available for you to use.



08 Blur the image layer Optionally, apply a Gaussian blur of between 1 and 2 pixels to the main image layer at the bottom of the layer stack (Filter>Blur>Gaussian Blur). This diffuses and softens the main image slightly.

More Resources

Exploring Solarization

For more on Solarization, see William L Jolly's article, Solarization Demystified (1997), at **www.cchem.berkeley.edu/wljeme/SOUTLINE.html**. For info on the person responsible for the resurgence of Solarization, Man Ray, visit **www.man ray-photo.com/catalog/index.php**, which has a gallery of his work. Finding books on Man Ray may be hard, but try searching **www.amazon.com** or **www.taschen.com**.

Expert Tip

Introducing colour into your solarization

You're not confined to black and white images – explore the Adjustable Curve technique on a colour image. By using the Channel drop-down in the Curves dialog, you can target specific colour channels in your image and apply the Solarization curve to them, creating some very sophisticated solarization effects. You can also save these curves for later use.

PHOTOSHOP 7 AND ABOVE | **WORKS WITH**

FOCUS ON PRESET MANAGER

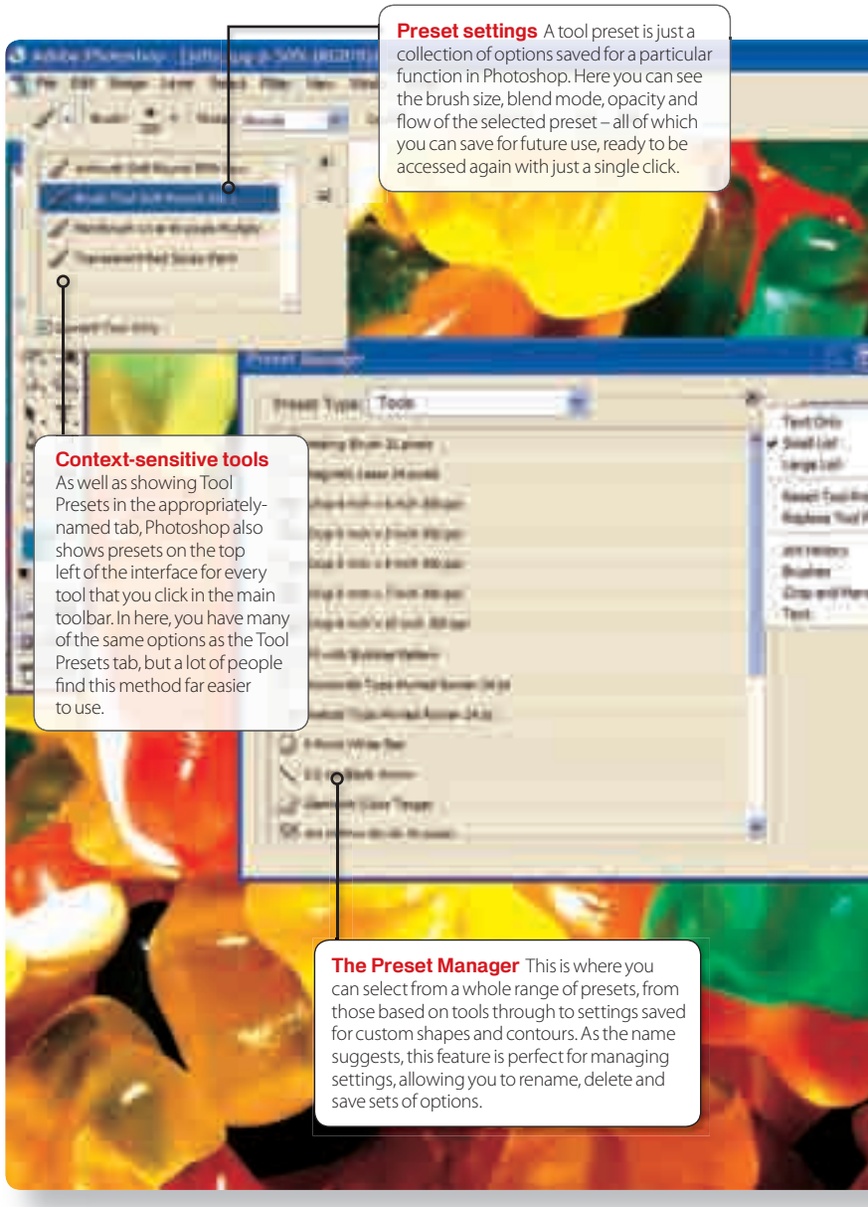
The Preset Manager

Manage your tool settings in Photoshop so you can return to favourite options time and time again

Although we all like to think we have Photoshop licked, the truth is that most of us still go the long way around to perform common tasks. We'll waste time choosing the same options again and again, clicking on the same settings, believing that automating the process would only complicate matters and probably take longer anyway.

Well, that's simply not the case, and it's largely thanks to the hugely effective Preset Manager. As you might imagine, this is a section of Photoshop that's designed to enable you to sort out the range of presets for a range of tools – and in this instance, a preset is any set of values or options saved for a particular tool or function. Therefore, you can edit brush sets, call in new gradients and layer styles, and much more.

However, we think that one of the most effective parts of the Preset Manager is the Tools section. This works in conjunction with Tool Presets, a function by which you can store settings for all of the tools in Photoshop's main toolbar. As a result, you can save advanced settings such as Opacity and Blend Mode for brush selections. And once you've created a range of Tool Presets, you can manage them effectively in the Preset Manager.


Preset settings A tool preset is just a collection of options saved for a particular function in Photoshop. Here you can see the brush size, blend mode, opacity and flow of the selected preset – all of which you can save for future use, ready to be accessed again with just a single click.
Context-sensitive tools As well as showing Tool Presets in the appropriately-named tab, Photoshop also shows presets on the top left of the interface for every tool that you click in the main toolbar. In here, you have many of the same options as the Tool Presets tab, but a lot of people find this method far easier to use.
The Preset Manager This is where you can select from a whole range of presets, from those based on tools through to settings saved for custom shapes and contours. As the name suggests, this feature is perfect for managing settings, allowing you to rename, delete and save sets of options.

The Preset Manager

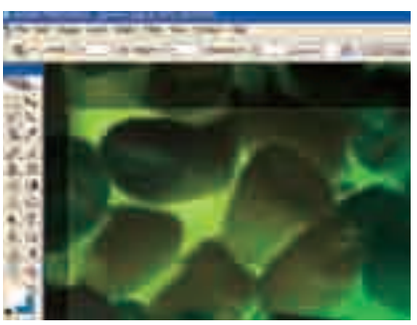
Tweak tool settings and more

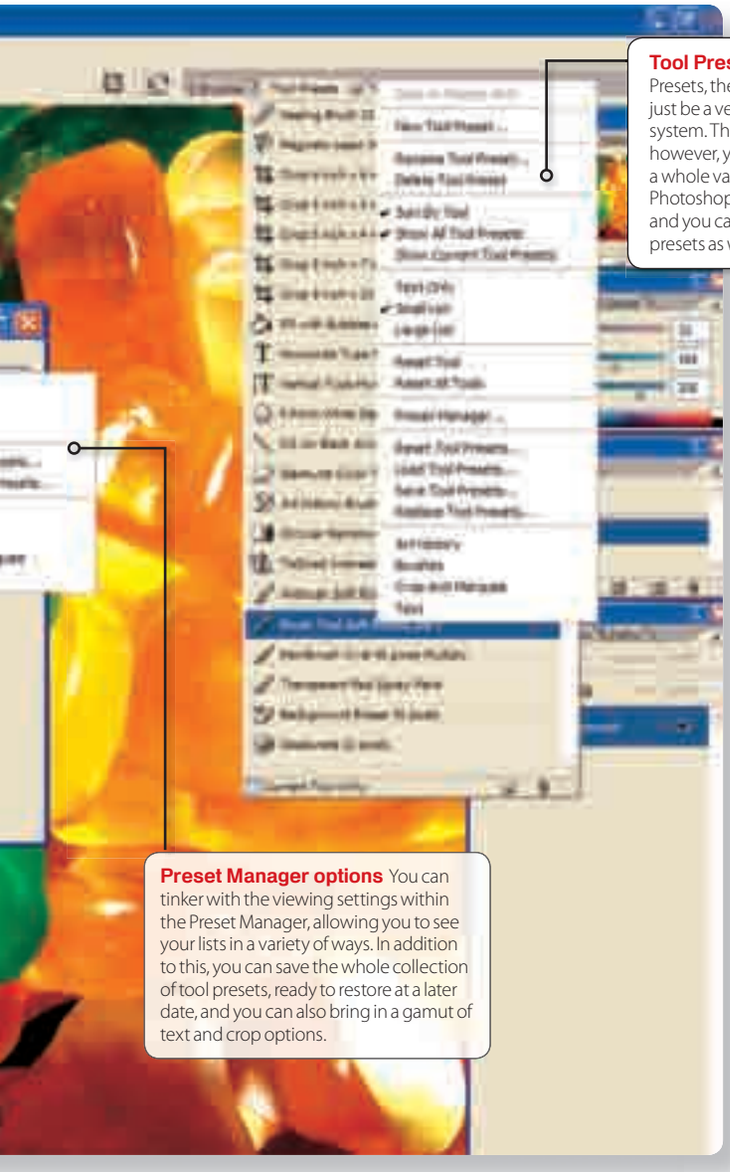
To access the Preset Manager, either click the Tool Presets tab at the top right of the Photoshop interface or go to Edit>Preset Manager. You can then browse through sections to see the current list of presets available. The Tools setting incorporates those settings you assign to particular options within Photoshop – which can include any of the tools available on the main toolbar. Within the Preset Manager, you can import new presets, rename and delete existing ones, and save a collection as a set.

Using tool presets

Settings to make life easier

While the Preset Manager enables you to organise your settings, it's only when you come to use tool presets that you can appreciate the power of those options. In the example on the right, we've chosen the 'Crop 5-inch by 4-inch 300ppi' preset – notice how these figures are entered in the Height, Width and Resolution boxes at the top of the screen. Now, when you perform a crop, the proportions of the crop box will be constrained and, no matter how large or small the selection, the resultant crop will be blown up to 5x4 at 300ppi.





Tool Presets Without Tool Presets, the Preset Manager would just be a very efficient organisation system. Thanks to Tool Presets, however, you can choose from a whole variety of options for Photoshop's most popular tools, and you can even make your own presets as well.

Preset Manager options You can tinker with the viewing settings within the Preset Manager, allowing you to see your lists in a variety of ways. In addition to this, you can save the whole collection of tool presets, ready to restore at a later date, and you can also bring in a gamut of text and crop options.

Tip

Choose your weapons

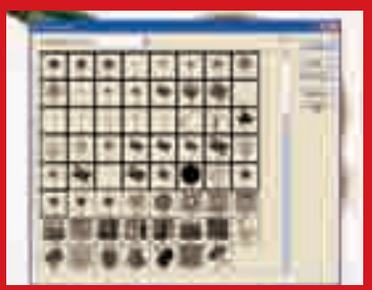
You'll notice in both the Tool Presets tab and the context-sensitive tool options, that there is a tickbox asking if Photoshop should display settings for the current tool only. If you're working on a specific task, this box should be ticked, as otherwise you'll be presented with a huge list of irrelevant settings. If you're merely browsing the options, however, then it'll be worth leaving this box unticked.

Save your brush sets

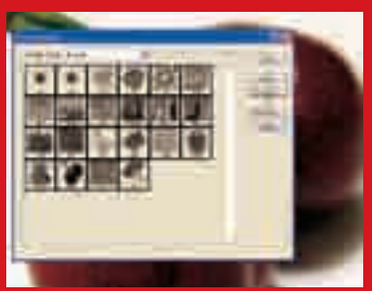
Doing it the easy way

Wading around Photoshop's Brush palettes can be irksome. Here, we show you how turning to the Preset Manager can make your life a lot easier.

01 A familiar scenario
We've shoved our new brushes in the default brush collection. When we save our set, it'll be joined by loads of brushes, and it can take 15 minutes to remove ones we don't want, so let's do it the smart way.



02 Delete Open the Preset Manager – pick Brushes in the drop-down. You can now select a range of brushes. Click the first you want to remove, Shift-click on the last one and select Delete.



03 Save it out Following the same principles, select all your brushes and click Save Set. Once you've entered a name, you'll be able to call up your brush set whenever you like – far easier than using the Brushes palette.

Thumbnail view

Another way to preview presets

Although many of the options in the Preset Manager are available elsewhere in Photoshop, this handy window brings the settings together for many of the imaging software's most powerful features. For example, while you can tweak settings for layer styles and swatches in the default Photoshop palettes, these are joined in the Preset Manager by options for gradients, contours and custom shapes. You can also change the way you view each option by clicking the arrow next to its name in the drop-down menu.

Creating a new preset

Replicate your best work again and again

We've created a text logo over a cool background, but what if we want to repeat it? Nifty use of the Tool Preset function will let us save the font selection, size and settings. Once the text is entered, ensure the Type tool is selected, then click the arrow next to the 'T' symbol, top left. Click the arrow, pick New Tool Preset and give the preset a name.

Tip

Restoring the defaults

To avoid removing default settings for a tool by mistake, click the arrow next to the Preset Manager's drop-down menu and hit Reset Tool Presets.

Create your own resource mini-site

Create your own mini-site within deviantART and upload your artwork, ready for the world to see

Tinkering around in Photoshop and creating cool artwork is all well and good, but there comes a time when you want to show it off to other people. Even if it's only to gauge people's reaction and get their comments on your efforts, putting your work out there can make all the difference.

The trouble is finding the right arena. Most of the photo communities tend to be aimed squarely at photographers, and the prospect of setting up your own website from scratch is enough to cause most non-experts to run out of the room screaming.

Thankfully, there's an easier way of putting your Photoshop work online, and an added benefit is that there's a ready-made community of like-minded Photoshop users out there to help you improve every step of the way.

We're basing this walkthrough on deviantART, but there are plenty of other image communities where you can fashion your own page in minutes. Although the main aim is obviously to showcase your work on these sites, you can also keep a journal, invite comments and tweak many aspects of your mini-site. In essence, it's like setting up your own website, but with a fraction of the effort.

KEY SKILLS COVERED

What you'll learn

- CROPPING SQUARES
- UPLOADING IMAGES
- CREATING AVATARS

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

20 minutes

YOUR EXPERT

Thomas Watson

SIGNING IN

You need to join to upload

01 Sign up If you're not a member of deviantART, you'll have to sign up at the site. To do this, click on the Not a Member? link next to the Login box at the top of the page, then fill in the information required, making sure you sign up for free membership, of course.

02 Sign in Now that you've joined, you can sign into the site at any time by entering your username and password in the boxes at the top of the screen, then clicking on the Login button.

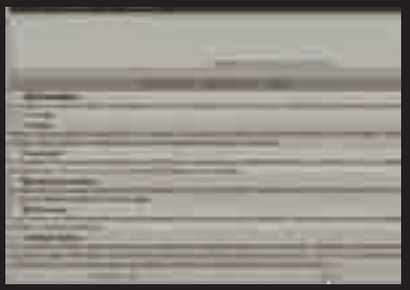
03 Activate your account First time you log in, however, you'll be asked to activate your account. deviantART will send you an email with the activation link. Simply click on this link, and your account will be activated, prompting the screen above and allowing you to set up your page in earnest.

WORKS WITH | ANYTHING!

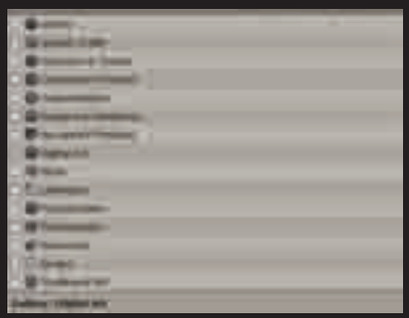
BUILD YOUR PAGE

Make a home for your art

04 Your page When you log in, you're always taken to the Newest Additions page, but it's easy to access your own page. Next to the Login button, you'll see your username with a '~' sign next to it. Click on your name to show your page – it's not much to write home about at the moment, is it? Let's sort that out.

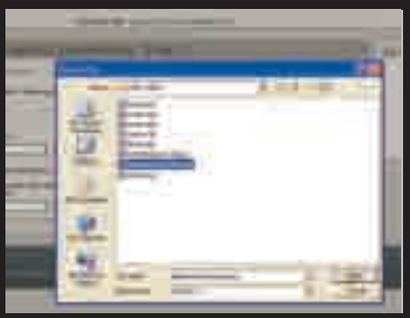


05 Submitting art We've set up a page to house our images and resources, so let's get to work on uploading an image. To do this, click on Submit Art on the right-hand menu. You'll then be asked to choose from a seemingly bewildering array of options. The top button, Deviation, is for finished artworks, so select that, then click on Continue.



06 Classified information Over the next two screens, you'll be asked to select a category for your image or resource to reside in. While you might not think these are important, it's worth remembering that each resource you upload is automatically placed in that category's gallery, so choose with care.

07 Descriptive text Finally, before you upload your resource, you will be asked to enter a title and description for your image. This is all useful stuff for fellow deviantART users, so try and be as descriptive as you possibly can, making sure you enter something in the Keywords section.



08 Upload the image Now it's time to upload the image. Simply click on Browse, then navigate your hard drive for the picture you'd like to copy into your deviantART page. We're uploading a JPEG here, so deviantART will automatically create a thumbnail for us.

09 Your first picture deviantART will now present you with a link to take you to your image on the site. The image will also appear as a thumbnail on your home page, so it's easy to access it whenever you want. In the view above, clicking on the image toggles between showing the image small and large.

10 Uploading resources Uploading a Photoshop resource follows a fairly simple pattern. Choose Deviation from the first menu after Submit Art, then pick Resources. You should then choose Application Resources, and select the type of resource from the list on the next page. We're uploading a set of brushes, so have chosen the relevant option.

Web Resources

BioRUST www.biorust.com

Here you can submit your artwork in a variety of categories, as well as add a range of Photoshop resources. What marks this site out is its massive collection of Photoshop tutorials, all written by members of the site.

Web Resources

GFXartist www.gfxartist.com

As the name suggests, this site is devoted to the graphic arts, and contains all manner of styles and media from members across the world. Like deviantART, members are encouraged to enter Photoshop tennis competitions, and you can fashion your own mini-sites with ease here as well.

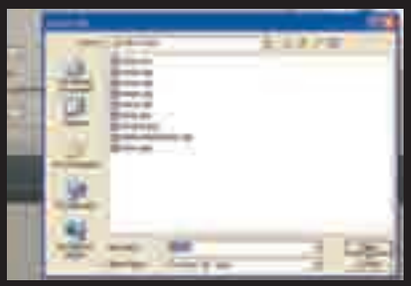
Web Resources

digitalart.org

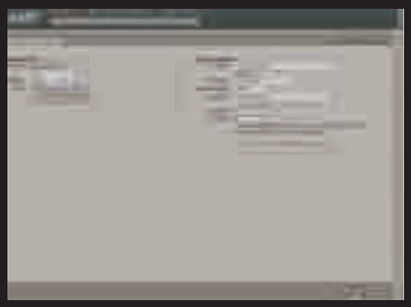
Despite its appearance, digitalart.org has just as many personalisation features as its rivals, including an easy-to-use category system and a Features section packed with interviews and tutorials. And with over 14,000 members on board, there are plenty of potential viewers for your work.

CREATE AN INVITING HOME PAGE

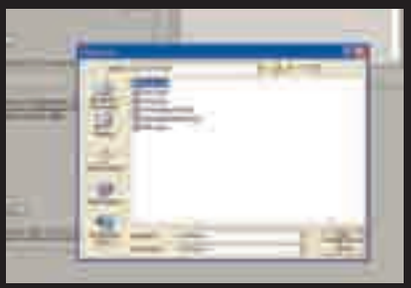
Boost your profile



11 Upload your resources You can now upload your brushes in exactly the same way. In this instance, and if you are uploading a GIF, however, you will have to provide a small image to act as a thumbnail for the resource. With brushes, we'd suggest an example of the brush in action. Make sure the image is less than 100 x 100, though.



12 Tweak your page Repeat those steps and you're sorted, right? Well, yes, you'll have a load of images and resources, but your page won't impress anyone. Let's start personalising. Click on Edit Settings in the right-hand menu, and enter your information as required. Click on OK when you're finished.



13 Forging an identity Next, click on Edit Profile. On this first page, you can select an image to act as your avatar – the small image that appears next to your name. It needs to be 50 x 50, so we'd suggest opening one of your existing images in Photoshop, and cropping and resizing until it's the correct size. Again, navigate your hard drive to upload the image.

Your deviantART page

Make a good first impression

The Control panel Here you can select from the range of options to personalise your page, including tweaking your profile and submitting new artwork. You'll also find a range of statistics here, showing you how many images you've uploaded, how many comments you've received and how many views your pages have had.

Your login information Your login name acts as the title for your home page, showing visitors brief information about you, as well as an avatar, which you can upload. If you don't choose your own, you'll be represented by the default deviantART avatar.

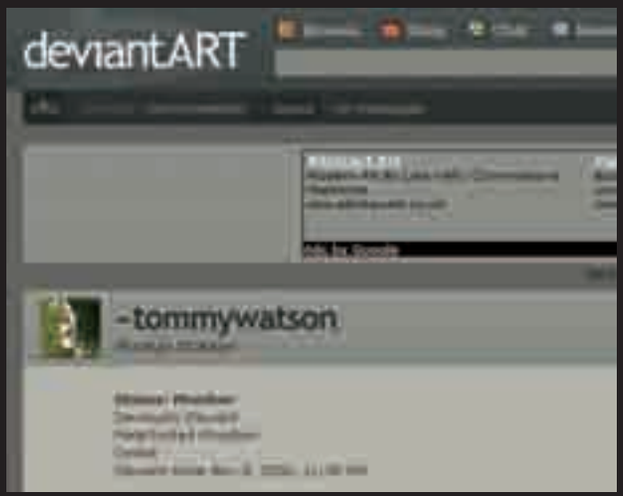
Journal entry Updating the Journal section on your page is similar to keeping a blog, although there's far less pressure to maintain your journal regularly. We've capitalised on the journal's position on the page, and included a brief introductory message to visitors.

Your information Although this section might not be as obviously significant as your images, you can supply a lot of information about yourself to appear on your home page. Most importantly of all for some people, you can enter a web address to appear on your home page – perfect if your work is shown elsewhere as well.

Other images Below your featured artwork, you'll see four of the most recent images you uploaded. This is always represented in reverse chronological order, although visitors can view your complete works by clicking on the Browse Gallery link below these images.

THE PERSONAL TOUCH

Finish up your page



14 The avatar in action Next time you go back to your home page, you'll see the avatar sitting proudly next to your username. You might not think an avatar is amazingly significant, but within the deviantART community, you're much more likely to get people visiting your page again and again if you have one.

15 More page personalisation To tweak the page further, head back to Profile Settings, and click the User Page Display tab. You can now enter any text you like to describe yourself, and you can even add a thumbnail next to any URL you include. We suggest you choose an image from the Featured Deviation drop-down menu, as the one you choose will appear at the top of your page.

16 Keeping a journal The Journal facility on deviantART can act as a blog, informing visitors of your daily thoughts, work and so on. To add a journal entry, click on Update Journal, then enter a subject and the text for your new entry.

17 Journal's end Your home page will now show your most recent journal entry in a very prominent position. Even if you don't intend to update regularly, it's worth entering a few lines about yourself here, as it provides a very welcoming introduction to anyone visiting your page.

18 Your comments Now you have your page sorted, it's up to you to keep adding artwork and resources to keep it fresh. deviantART allows users to comment on others' images, however, so your page can become a springboard for discussions with others. Messages are flagged up next to the Login box.

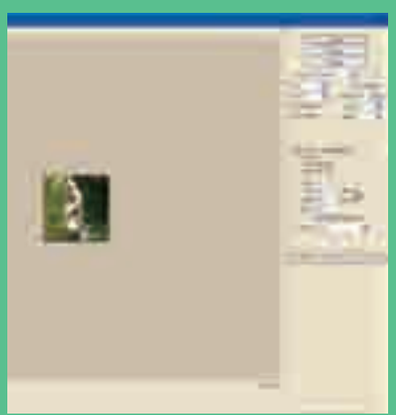
Creating an avatar

Personalise your deviantART page

As you can see in the main walkthrough, there are plenty of times when deviantART asks you for small images to act as avatars and thumbnails. Most dedicated photo sites, such as Flickr, don't require this of you, so we thought we would talk you through creating small versions of your images for this purpose.

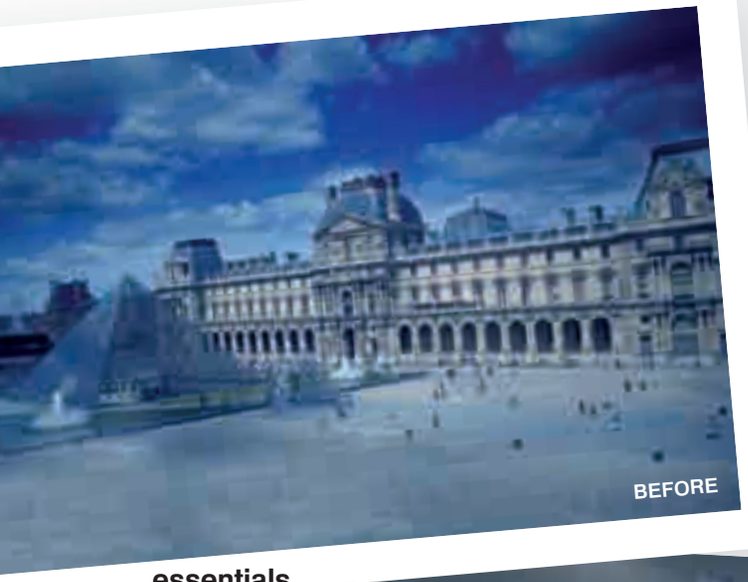
01 The original image Unless you're feeling very brave, we'd suggest basing an avatar on an existing image. So, whether you're working towards a personalised icon or a thumbnail, the method is the same. Open your image in Photoshop, and make sure you can see the image in full.

02 Careful cropping For both thumbs and avatars, you'll need a square image, so select the Crop tool from the main toolbar. Rather than using trial and error to create a square crop, simply hold down Shift as you draw the area to crop, and Photoshop will select a perfect square.



03 Export it Having cropped the image, all that's left to do is save it at the right resolution. Head into the Save for Web dialog window (File>Save for Web), then click the Image Size tab and change the settings to either 50 x 50 or 100 x 100, depending on what you need. Click Save and you're done.

Correct white balance



Neutralise any unsightly colour casts to reproduce your image as nature intended

White balance is that little setting on your camera dedicated to keeping your whites whiter than white. We focus on white because it's a neutral that's easy for the camera to base its calculations on, but the wrong 'white balance' will introduce a colour cast right across the colour spectrum. If your whites look orange, everything will look orange.

White balance is an issue because all light has a colour temperature. Low colour temperature implies warmer (orange) light, while high temperature implies a colder (blue) light. Daylight has a low colour temperature near dawn and a higher one during the day. Tungsten light sources, such as household bulbs, have a low colour temperature as do fluorescents, but the latter also commonly produce either a magenta or green cast.

We don't notice any of this because our eyes adapt, so light appears fairly neutral under a variety of conditions. Digicam sensors can't adjust in the same way, so they employ a white balance algorithm to try and adjust accordingly – either with an auto setting, or with presets or Kelvin settings chosen by you. If your camera gets things wrong, though, you'll need help to put it right. And here's the help you need…

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 20 minutes

YOUR EXPERT
Matthew Henry

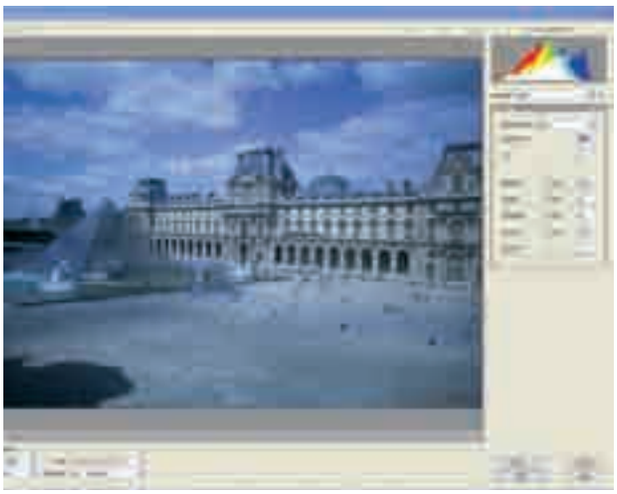
ON THE CD
Starter file

KEY SKILLS COVERED
What you'll learn

CAMERA RAW
AUTO COLOR
LEVELS
VARIATIONS
COLOR BALANCE

RAW POWER

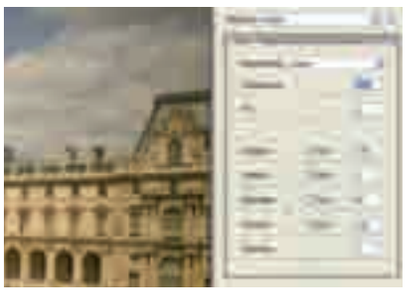
Some colour suggestions



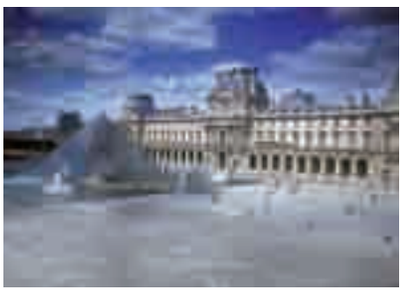
01 Open ACR By far the best method for correcting white balance issues is to do so at the Raw stage, which obviously involves shooting Raw files rather than JPEG. Simply double-click a Raw file to launch the Adobe Camera Raw dialog. Your white balance camera setting will be set automatically as the default white balance for this image.

02 Try the presets If the camera default white balance setting hasn't provided a neutral-looking scene, try one of the Adobe Camera Raw settings to start. Try Auto first from the White Balance drop-down menu, and if that doesn't work, try selecting the preset that best describes the capture lighting, such as Daylight or Cloudy.

03 The White Balance tool If the presets don't work, try the White Balance tool (I). This works by basing white balance settings on a colour-neutral area. It works best on light greys and diffuse white highlights rather than a midtone grey or bright white. If you've got an area you know should be relatively colour neutral (clouds are normally a good bet) give it a click and see what happens.



04 Manual slider adjustment If neither of the previous steps have worked, or you're almost there and just need to tweak things a little, you'll need to have a go by eye and alter the sliders. Use the Temperature slider to make things warmer or cooler. Don't be tempted to touch Tint unless you're dealing with fluorescent light.



05 Auto Color If you haven't shot in Raw, or you've already made too many changes to want to go back to the original, we need to look to Photoshop itself. A good place to start is Image>Adjustments>Auto Color. It has been known to do a good job in many circumstances. Make sure to duplicate your background layer first with Ctrl/Cmd+J.

06 Set grey point in Levels The next step, if Auto Color hasn't done the job, involves a similar tool to Photoshop's White Balance tool. Navigate to the Layers palette and click the button at the bottom for New Adjustment or Fill layer. Select Levels, then click the middle Eyedropper. Find yourself a colour-neutral midtone grey in shot and give it a click. Try another area if it doesn't look good.

07 Trying variations An alternative and easy-to-grasp solution can be found with Image> Adjust>Variations. Be sure to run it on a duplicate of your background layer, then simply click the colour that you think needs to be added to remove a specific colour cast. Use Red, then Yellow to warm, and Blue then Cyan to cool.

Expert Tip

Raw files

When you set white balance in-camera and you capture an image in the Raw format, all the white balance setting does is suggest to your Raw converter which setting to use as default. The Raw file is in essence like a digital negative, so nothing has been set permanently. It's up to you to stick with the in-camera setting or tweak if necessary. White balance edits at this stage are thus 'non-destructive' – you can pick any white balance setting and no info is lost.

Expert Tip

JPEG files

Unlike Raw, the JPEG file is actually processed in-camera, so you are dealing with an ostensibly finished image. Any white balance setting you make in-camera will be made permanent in the JPEG file, as will any in-camera setting. To alter white balance you therefore need to make a 'destructive' edit in Photoshop, in the sense that some info will be lost. Very heavy white balance changes may thus lead to a visible loss in image quality.

Tip

Creative white balance

We've talked largely about neutralising white balance to create a perfectly colour cast-free image, yet this isn't always the most desirable scenario. A warm or cool cast can actually create an atmosphere. While our eyes do adapt to light, we still tend to associate a warm glow with early morning or early evening sunshine, and a cool tone with overcast, cloudy day scenarios. Warm glows also tend to signify romance, health, and vitality, and are generally inviting, whereas cool casts very often signify mood, foreboding and intrigue.

ALL IN BALANCE

Using Color Balance and Levels

08 Variations controls For fluorescent lighting, you'll need to add Green and Magenta. Don't touch these for other types of lighting. Be sure to keep the Midtones setting checked. The Fine/Coarse slider underneath determines how much of the colour will be added, so adjust to suit.

09 Setting up Color Balance A similarly intuitive interface, if you don't get on with Variations, is the Color Balance adjustment. Load it as an adjustment layer using the relevant button at the bottom of the Layers palette, and check Preserve Luminosity. Keep the default Midtones radio button selected.

10 Focusing on the midtones Next, add Red and Yellow in equal amounts to warm a cool image. Subtract Red and Yellow to add Cyan and Blue and cool an overly warm image. As with Variations, altering Midtones is normally enough to correct an overall cast – midtones actually partially affects shadows and highlights too.

11 Highlights – a last resort If a colour cast still appears to be present in white areas despite darker neutral tones looking neutral, you can try checking the Highlights button and making very small movements – highlights are quite sensitive to change. Shadows on the other hand, will rarely need to be touched. Finish by setting the layer blending mode to Color to ensure contrast isn't affected.

12 Levels endpoints trick If you don't get on with either of these interfaces, here's a trick using Levels that works if you haven't over or underexposed. Add a Levels adjustment layer and then select the Red channel. Hold down Alt/Option and click the black slider and move it inwards until some information appears on the white screen, then move it back a fraction.

13 Tweak the midtones Next, do the same with the white slider – hold down Alt/Option and move it inwards until info appears on the black screen, and then move it back a fraction. Now do the same for the Green channel and then the Blue channel. You can then make minor tweaks in each channel with the Midtone slider if necessary.

NEXT ISSUE | LEARN WHAT'S INVOLVED IN CREATING STUNNING BLACK-AND-WHITE IMAGES

eMag

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
45 minutes

YOUR EXPERT
Zoe Mutter

ON THE CD
Source files

Create and print a T-shirt design

Become a Photoshop fashion stylist by creating colourful designs and then print them onto inkjet fabric sheets…

KEY SKILLS COVERED
What you'll learn

- COMPOSITION
- BLENDING MODES
- DECORATIVE BRUSH EFFECTS
- LAYER MASKS
- PRINTING ONTO INKJET FABRIC SHEETS

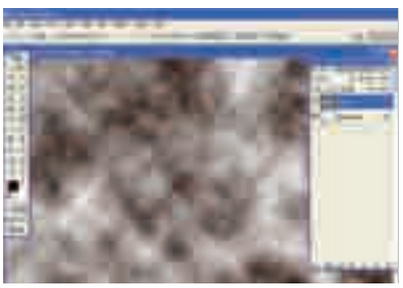
There's no better way to display your work than by wearing it on the front of a T-shirt and flaunting it for all to see.

Follow our tutorial to learn how to produce an oriental city silhouette design, print it onto special fabric paper then attach it to the front of a T-shirt. To create the background we'll make use of layer blending modes and adjusting opacity. We've provided the house silhouettes for you on the CD, but they were produced by simply using photos of oriental-looking buildings, selecting their outlines and filling them with black. So why not have fun creating your own city silhouettes using the same method? The bamboo and floral designs that were added to the main image and cut away from the border were also created using brushes we made from photos that were set to different angles and sizes to vary the appearance of the border design.

It's easy to create your own brushes from photos of flowers and bamboo using the Edit>Define Brush Preset command. Block designs work well for the front of T-shirts, but you can also experiment with elaborate shapes that wind around from the front to the back of the shirt. Alternatively, by printing prominent elements from the design on the front of the shirt onto fabric paper, you can attach it to the back, along the shoulder area. This will add interest to the back without overpowering the design on the front.

The inkjet fabric paper we printed onto is from Crafty Computer Paper (**www.craftycomputerpaper.co.uk**) and is very easy to use. You can load and print onto the sheets as you would normal inkjet paper, then simply remove the backing, place onto your T-shirt and iron on, fusing the fabric together. You can incorporate your fabric designs into a wide range of projects, eg bags, cushions and labels.

START YOUR PROJECT
Creating the background



01 Cover with clouds Create a new document measuring 34cm wide by 28cm high at 300ppi. Create a new layer. Use the Rectangular Marquee and select a small area within the document. With black and white as your foreground and background colours, go to Filter>Render>Clouds. Pick Edit>Free Transform and drag the handles to make it fit the canvas.

02 Texture using photos Download photo #247210 from Stock Xchng (**www.sxc.hu**). Choose Select All then Edit>Copy. Move over to your main document and choose Edit>Paste. Set the blending mode to Hard Light and Opacity to 10%. Repeat 20 times, placing the bamboo leaves in different places to create a grungy texture. Choose Layer>New Adjustment Layer>Hue/ Saturation. Enter a Saturation of -100.

03 Introduce colour Choose Image>Adjustments>Color Balance. Select Midtones. Enter 54, 37 and -84. For Highlights enter 34, -32 and -80, and for Shadows enter 33, 1 and -45. Choose Layer> Merge Visible and call the layer 'Background'. Create a new layer and choose the Gradient tool. Click on the gradient swatch in the Options bar and then choose a three-colour gradient preset.

WORKS WITH | PHOTOSHOP ELEMENTS 3.0 AND ABOVE (EXCEPT FOR MASK STEPS), PHOTOSHOP 7.0 AND ABOVE

Canon
On
Menu
OK
Copies
Start
Stop / Clear

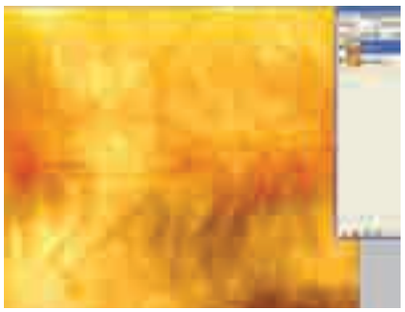
Tip

Bamboo brushes

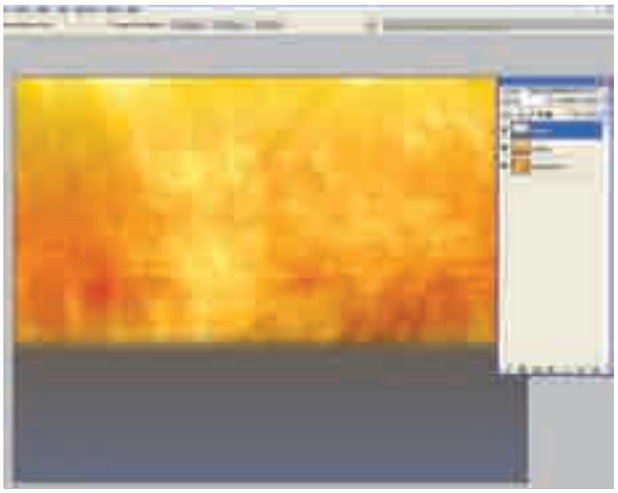
You can easily create your own bamboo and floral brushes instead of loading our ones from the CD. Download or take a photo of some bamboo and select it from its background. Choose Edit>Define Brush Preset to save it. The brush will then appear at the bottom of your Brush Presets.

BUILD SOME HOUSES

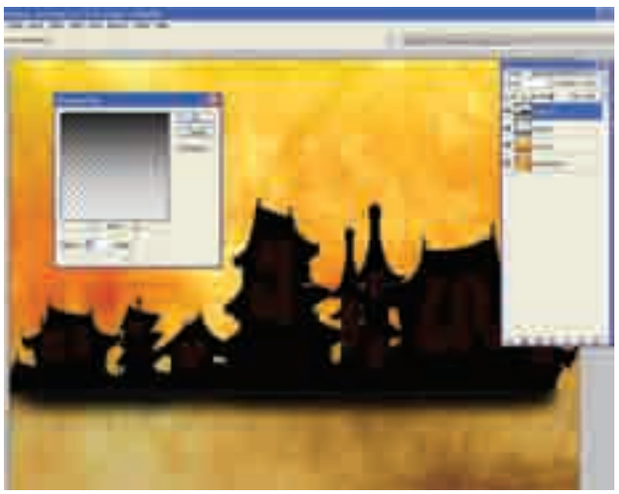
Introduce an Asian skyline



04 Graduated shades Click the first stop and then the colour swatch. Enter 161, 101 and 77. For the second stop enter 252, 167 and 76. For the third colour stop enter 253, 247 and 123. On the new layer drag the Gradient tool from bottom to top. Place this layer on top. Change its mode to Pin Light and Opacity to 65%.



05 Watery wonder Use the Rectangular Marquee to select an area as we have. Choose the Gradient tool and a two-colour gradient. Next, choose the colour 100, 108, 129 for the first colour stop and 104, 95 and 87 for the second colour stop. Now create a new layer. Drag from the bottom to the top using the Gradient tool within the selection.



06 Stylish silhouette Move this layer to the top. Change the Opacity to 32%. Open 'silhouette.psd' from the CD, copy and paste it where we have. Select the bottom section of the silhouette with the Rectangular Marquee. Go to Filter>Blur>Gaussian Blur. Enter a value of 50. To make it more jagged, choose a textured brush on a low opacity and go along the bottom.

07 Speedy window shapes Choose the Eraser tool. Click the arrow next to Brush in the Options bar. By clicking the other arrow, choose the Soft Pastel Large brush from the Dry Media brushes set. With your Silhouette layer active, pick the Eraser tool and click to make window shapes. You may need to click a few times to make it visible.

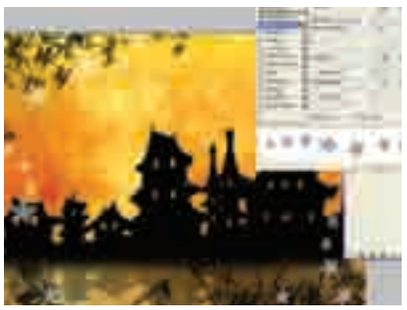
Alert!

Bold and beautiful prints

If you want to achieve intense colours when printing onto the cotton fabric sheets, pick high quality settings when committing your image to print in Photoshop. The cotton fabric sheets can be washed in a normal 40 degrees wash, but it's best to put them in a cool wash to maintain more of the colour.

08 Ripply reflections Right/Ctrl-click on your Silhouette layer, which should be on top, and choose Duplicate Layer. Select Edit>Transform>Flip Vertical and place it under the silhouette in the document. Change the Opacity of the layer to 45%. Select Filter>Distort>Ripple, choose Large as the Size and 690 as the Amount.

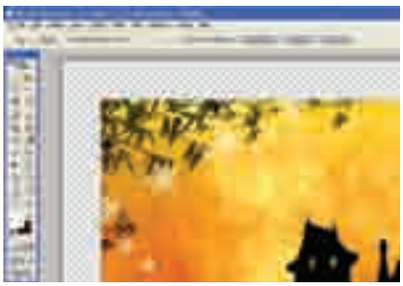
09 Brush in the bamboo Load 'bamboo 1', 'bamboo 2' and 'bamboo 3' brushes from the CD. Choose the Brush tool. Select black as your foreground colour and pick Window>Brushes. Now adjust the brush size to 730 and increase Spacing under Brush Tip Shape. To vary your brushes change the Angle setting. Next, create a new layer. Paint bamboo around the edge and bottom of the document.



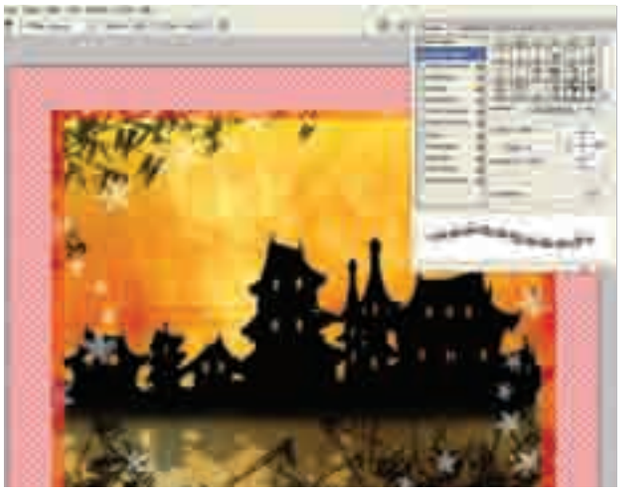
10 Floral fancy Choose the Brush tool and load the 'floral' brush from the CD. Under Brush Tip Shape in the Brushes palette, increase the Spacing to 165%. Under Shape Dynamics increase the Angle Jitter and Size Jitter to 45%. Pick white as your foreground colour, and on a new layer paint in the blossom as we have.

COMPLETE THE PICTURE

Add a border and some decoration



11 Bring on the border Choose Layer>Merge Visible. You'll probably have some overlap of blossom and bamboo, so use the Rectangular Marquee to drag around the border. Choose Select>Inverse and hit Delete. Go to Image>Canvas Size. Check Relative and choose cm from the pull-down menu beside Width and Height. Now enter 6cm into both and hit OK.



12 Magic masking Choose the Rectangular Marquee and drag out a selection slightly inside its edge. Click the Edit in Quick Mask Mode button at the bottom of the toolbar. Choose the Brush tool. Select the Pastel on Charcoal Paper brush from the Dry Media Brushes at Size 90. Increase the Spacing to 83%.

13 Textured border Choose a foreground colour of white and work your way around the edge of the mask border. This will erase your mask. Adjust the brush's angle in the Brushes window as before in order to vary the ragged edge.

14 Switch modes Once you've finished, click the Edit in Standard Mode button in the bottom of the toolbar and a selection will be created. Go to Select> Inverse and create a new layer called 'Border'. With black as your foreground colour, use the Paint Bucket tool to fill in the selection area and create a border.

15 Create decorative edging Make sure the Border layer is active and then choose the Brush tool. Select one of the bamboo brushes and adjust the size and angle to suit. Choose white as your foreground colour and click around the edge of the black. Once will not be enough, so keep clicking in the same place until it is pure white.

16 Combine the flowers and bamboo Repeat this all the way around, changing the angle and size of the bamboo brush to make it more varied. Now choose the floral brush and do the same thing to introduce solid white areas in the shape of the flowers that we used in the main part of the image.

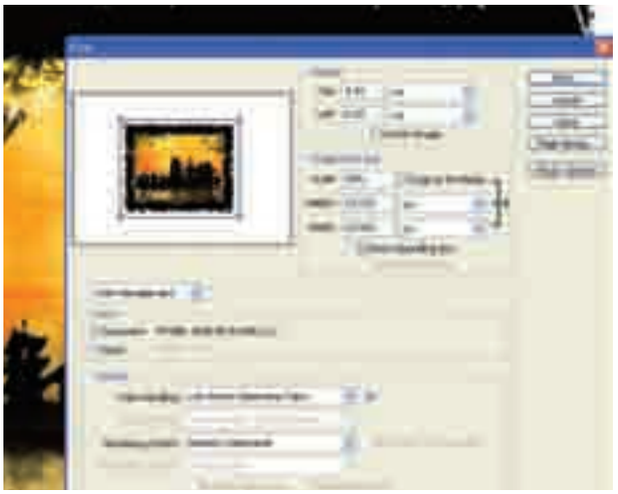
Tip

Layer ordering

You can vary your design by altering the order of your layers before merging layers. For example, we have chosen to place the Blossom layer above the black Border layer so it shows around the edges of the image. This meant that we merged all layers making up the design except the Blossom layer.

RESULT!
Print out your design and iron it on the T-shirt

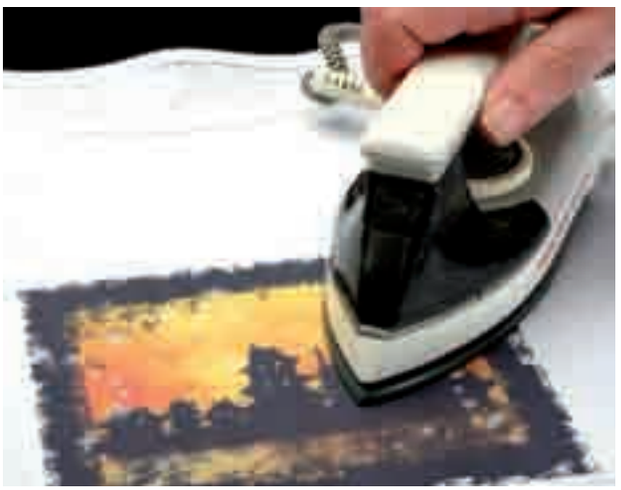
17 Give yourself more space We want a bit of solid white around the edge of this black border. Choose Image Canvas Size and enter 3cm into the Width and Height boxes. Choose white as the foreground colour, and on the Border layer click around the edge to fill. This saves us having to cut around the intricate border after printing.



18 Print settings Choose File>Page Setup and make sure that Landscape orientation is selected and Paper Size is set to A4. Now choose File>Print with Preview. We adjusted the print size Height so it was roughly 13cm and the Width so it was roughly 16cm. In the Preview window, position the image in the centre. Finally, click on Print.

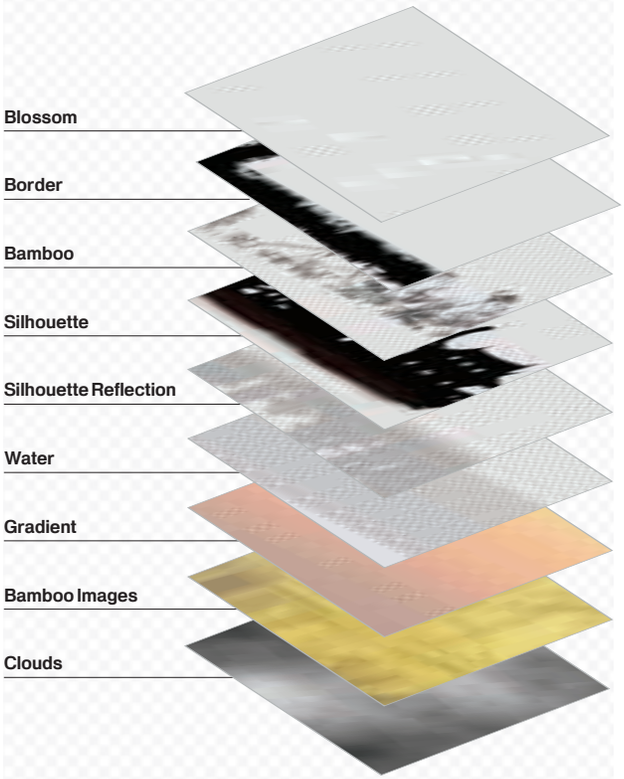
19 Cutting out Once the design has printed, leave it for at least an hour. Cut the design out, leaving a bit of extra white edging.

20 Leave to dry Your backing paper can now be peeled off, leaving just fabric with your design printed on.



21 Peel off and iron Lay your T-shirt out on a flat surface and carefully place the fabric sheet face side up onto the front. Smooth out the paper. Iron the sheet with a hot iron for 15-20 seconds, fusing the fabric together.

The layer structure
The making of a T-shirt



NEXT ISSUE | HAVE MORE FABRIC FUN WITH RE-CREATING A BATIK EFFECT

eMag

PhotoFrame Pro 3 plug-in

Digitally framing your images can make them look artistic and professional . . .

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
10 minutes

YOUR EXPERT
Zoe Mutter

PhotoFrame Pro 3 from onOne Software is a Photoshop-compatible plug-in that gives your images the perfect finishing touch, enabling you to apply numerous frame designs and border effects to any photo. The frames available are extremely diverse and range from bold and vibrant designs to more subtle and natural-looking frames.

There are thousands of options available when using PhotoFrame Pro 3, but if you can't decide, the Random Frame Generator can show you a few framing possibilities. In addition to more decorative effects, there are realistic options such as those that make your image resemble negative film.

There's even more frame fun to be had – using the Effects palettes you can adjust the settings of your frame's background, border, glow, shadow, bevel, texture and edge. Any frame combinations and settings you want to keep can be saved as a preset and applied to other images.

Thanks to its straightforward layout, using the plug-in is very easy. Frames can be viewed and selected from the Frames palette and appear applied to your image in the main Preview screen. You can even compare a selection of frames at once using the Frame Browser, an addition to the latest version of the plug-in.

onOne Software has kindly let us include a demo of the plug-in on this month's CD for you to experiment with. To find out more, visit **www.onOnesoftware.com**.

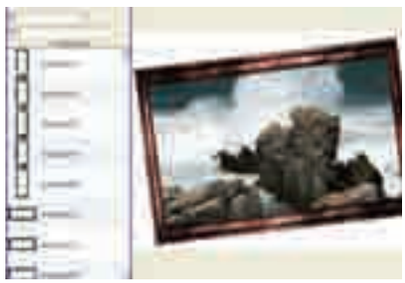
A PRO PLUG-IN FOR CREATING BRILLIANT BORDERS

Endless combinations for you to try out with your photo collection…

01 Launch PhotoFrame Pro 3 Open your image in Photoshop. To launch the plug-in choose Filter>onOne>PhotoFrame Pro 3. This will open up the main window for the plug-in. Use the drop-down menu in the top of the Frame palette to select which category of frames you want to show. Alternatively, select All for all possible frames to be displayed.

02 Display the type of frame you want Once you have chosen a category you will see thumbnails of all of the frames in the palette ready for you to scroll through. To see the frame applied to your image, double-click on its layer thumbnail. The frame will then be displayed around your image in the main Preview screen.

03 Lucky dip If you cannot choose the type of frame you want, click the dice icon in the bottom of the Frame palette. This generates three to five random frames, on separate layers, for you to click through and experiment with. You can also limit the selection to a category of frames by choosing this from the drop-down menu.



04 Disappearing act The Frame Layers palette is similar to Photoshop's Layers palette, because a layer's visibility can be turned on and off and deleted in the same way. The ability to turn layers on and off makes it easy to compare the frames. The tools in the Control Bar will also be familiar, such as the Hand tool, Zoom tool and Move tool.

05 Shift and spin Once a frame is applied it automatically fits to the image's size. Reposition it by dragging with the Move tool in the Preview screen. To change its shape select the Move tool, hold the cursor over the frame's corner and drag the handles. Hold the cursor at the edge of the image until a circle appears and you can rotate.

06 Special edge effects You can enhance frames further by applying effects: Background, Border, Glow, Shadow, Bevel, Texture and Edge are located by clicking their tabs in the Effects palette. There are controls within each area to personalise the frame even more. For example, the Background palette has Blur, Opacity, Noise, Size and Width controls.

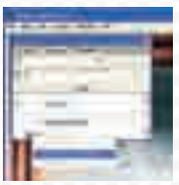
07 Taking it further with texture You can also apply textures to a frame by clicking the Textures palette tab and choosing Show Textures. All textures will be displayed in the Texture Browser. To choose a texture double-click it in the Texture Browser. Remove it by clicking the trash can icon and turn the visibility off by clicking the button beside it in the palette.

08 Apply the frame and effects You can also combine multiple frames to build an effect. Once happy with your frame and its effects, to finalise it press Apply in the bottom right of the Preview window. Your image will then appear in Photoshop. If you want the frame to be on a different layer to the image in Photoshop, click Apply to New Layer.

Expert Tip

Frame favourites

PhotoFrame Pro 3 also gives you the option to save your favourite frames, textures and presets in a folder, so it's easy to apply them again. If you want to save both a frame and the effects you have applied to it, then you create a preset by opening the Preset tab and choosing Save Settings as Preset.



PhotoFrame discount

OnOne Software has kindly offered a 20% discount on the £91 RRP of PhotoFrame Pro 3 to *Photoshop Creative* readers. To receive your discount for the plug-in, simply follow this link: **www.xchangeuk.com/det_dir/PHFRPIPC3H01**.

Advice

Visit the advice centre for help with fixing photos, solutions to your image-editing problems and directions to helpful destinations on the web

Your expert panel…

GEORGE CAIRNS
A Photoshop user for many years, George can tackle any problem

ZOE MUTTER
Zoe's a keen photographer and a whizz at fixing common flaws in images

JO COLE
The web is awash with helpful sites, and Jo brings you the best ones out there

What you'll find in this section

Q+A
Get to the bottom of your image-editing woes in this part

PHOTOFIX
Send us your problem shots for advice on making them all better

RESOURCES
We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to…

Post you questions to *Photoshop Creative* Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ.

Alternatively you can email us at **PCR@imagine-publishing.co.uk**.

Q+A

Let us sort out your image-editing quandaries

Beating burn-out

Q I've got a shot of a person that features overexposed areas caused by strong direct sunlight. The shadows and midtones are correctly exposed, but the highlights are really burnt out. I've tried using the Shadow/Highlight command to add detail to the overexposed areas but it doesn't work. Any suggestions?
Chris Townsend

A The Shadow/Highlight command is very powerful when it comes to photo fixing, and often reveals details hidden in the highlights or shadows. However, if your highlight pixels are clipped there's nothing it can do to help. Photoshop displays a range of tones from pure black to pure white. The blackest pixels have a value of 0 and the whitest pixels score 255. Tones in a photo that have these end-of-scale values are said to be clipped, as they look pure black or pure white. In clipped pixels there's no info for the Shadow/Highlight command to rescue. This means high contrast shots like the one in our screengrab are impossible to fix by using the Contrast, Levels or Shadow/Highlight commands. Luckily, there's a workaround that helps restore bleached pixels to a healthier skin tone. All you need is the Brush tool!

In our example most of the girl's features are exposed correctly, but there are clipped highlights on the left of her face. To see where the problem areas lie, select the Eyedropper (E). In Window>Info, open the Info palette. Move the Eyedropper over the image. In the Info palette you'll see different numbers appearing by the R,G,B values. Clipped highlight pixels

Use brushes and blending modes to replace burnt-out overexposed pixels with healthier flesh tones

Tip

Graduated filters give flat dull skies a more dramatic texture. To fake a graduated filter in Photoshop select the Gradient tool (G). Choose the Foreground to Transparent preset from the Gradient editor. Go to Edit>Fade Gradient. Change the Mode to Overlay and reduce the Opacity to 84%.

Groovy groups

Organise and edit multiple layers more effectively

In the second question above, we explain how to create smoke rings using multiple layers. You could easily get confused as to which layer contains which smoke ring's components once you start creating multiple rings. To make life easier hold down Shift and click to select the layers that make up a smoke ring. Go to Layers>Group Layers. Give your group a name (such as Smoke Ring 01). As well as using groups (or layer sets if you're using CS), to select and move your smoke rings more easily you can apply a layer mask to the group instead of having to apply masks to individual layers. This will help you to stay organised and also save you time.

KEYBOARD SHORTCUTS Tool shortcuts

	PC	Mac
Patch tool	J	J
Red Eye tool	J	J
Brush tool	B	B
Pencil tool	B	B

have a value of 255 in the R, G and B channels. Move the Eyedropper over clipped black pixels and the R,G,B values will be a nice round 0.

Once you've diagnosed where your clipped highlights lie, select the Brush tool. Create a new transparent layer. The Brush tool will also measure R,G,B values as you move the cursor around the screen. Move the brush tip to an area of flesh that doesn't have a clipped R,G,B value of 255. Hit Alt/Option and the Brush tool will turn into the Eyedropper. Click to sample some flesh-coloured pixels. Let go of Alt/Option to return to the Brush. Go to the Brush Preset picker and pick a large soft brush. Spray the skin-coloured brush onto your subject's highlights, and they'll turn a healthier colour.

When painting out the clipped highlights, it's tricky to avoid painting skin tone over other details like eyebrows and hair. Change the skin tone layer's blending mode to Darken. Now only the clipped highlights will change colour; other details will be unaffected, so you can paint in healthy skin tone over the clipped highlights in seconds without worrying about brush control! The painted skin tone may look a bit flat, but taking samples of adjacent skin-coloured pixels will add variety to the repaired area. To give the digital skin graft an authentic texture, go to Filter>Noise>Add Noise. A 2% Monochromatic Gaussian noise should do the trick. Finally, reduce the skin tone layer's Opacity setting a little to help it blend with the underlying pixels. The harsh clipped highlights will now look like correctly exposed skin.

Master the ability to blow smoke rings by stroking brush tips through work paths (plus a little help from the Liquify filter)

Digital smoke rings

Q Is there a technique to enable me to add smoke rings to a shot? My model can't blow smoke rings for real!

Carol Heath

A There is indeed a technique that will let you add smoke rings to photos without risking anyone's health. First create a new layer and select the Elliptical Marquee tool. Draw an ellipse that will form the basis of your first smoke ring. The 'marching ants' selection marquee will appear. Set the foreground color to grey and select the Brush (B). To choose a texture for your smoke ring, click on the Brush Preset picker. Click the little arrow at the top right to open a pop-up menu. Pick Dry Media Brushes and hit OK to replace the existing brush tips with the new set. Scroll down to the bottom of

Favourite tools

Find specific layer styles and special effects fast

Photoshop Elements 5.0's Artwork and Effects palette is packed full of different ways to enhance your images, including vintage-style borders, themed backgrounds and dozens of layer styles. However, it can take quite a while to trawl through the various menus to find the specific effect that you want to use – but there is a way around this. If you like an effect and want to access it quickly, click on the little yellow star icon at the bottom left of the palette. This will add the selected effect or layer style to the Favorites menu. In order to access all of your favourites, simply click on the larger yellow star at the top of the Artwork and Effects palette.

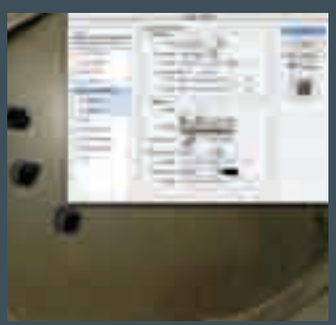
BULLET HOLES

Get trigger-happy Photoshop style

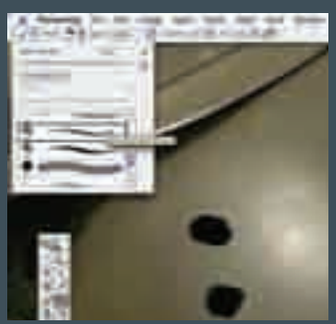
Q I'm trying to paint bullet holes in a metal sheet as part of a graphic design. I've tried using black hard-edged brush tips, but the effect looks like it's been painted on. Can you suggest a way to create photorealistic bullet holes?

Mike Marshal

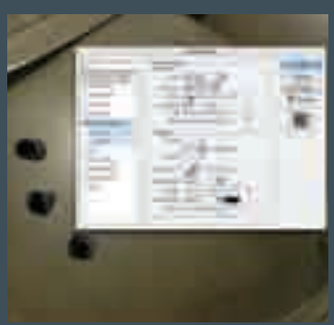
A **The trick to creating realistic bullet holes using brushes is to give the holes a sense of depth. This will make it look like the holes have been punched through an object instead of simply being painted on. We'll use Layer Styles to give our brush-based bullet holes an edge.**



01 Choose your weapon Open your source file. Press B to activate the Brush tool. Go to the Brush Preset picker in the Options bar. Scroll through the brush tips until you see a rough-edged brush called Oil Heavy Flow Dry Edges. Create a new layer. Paint in a couple of bullet holes.



02 Brush with death Go to the Layers palette and click the Add a Layer Style icon. Select Bevel and Emboss. In the Layer Style box click Bevel and Emboss to edit the attributes. Set Style to Inner Bevel; Technique to Chisel Hard. Drag the Depth slider to enhance the edge of the holes.



03 Let there be light To make the bullet holes look realistic, set the layer style's Global Light match the lighting in the source photo. Change the Altitude and Angle of the Global Light. This will add highlights to the bullet holes and give them a sense of depth.

KEYBOARD SHORTCUTS Tool shortcuts

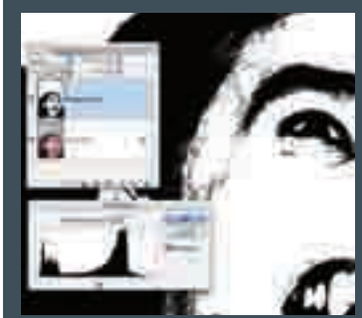
	PC	Mac
Color Replacement tool	B	B
Clone Stamp tool	S	S
Pattern Stamp tool	S	S
History Brush tool	Y	Y

IMITATING ILLUSTRATOR

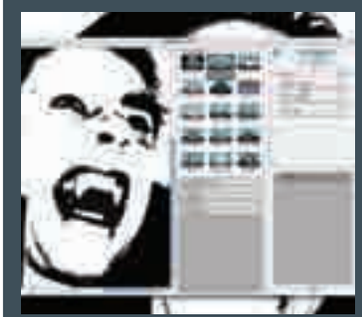
Fake the Live Trace effect in Photoshop

Q I'm well impressed with my mate's copy of Adobe Illustrator and its ability to turn photos into art. Is there any way to use Photoshop to mimic the stylised inked effect you get from Illustrator's Live Trace Fill option?
Dan Tully

A Illustrator's Live Trace tool can stylise a photo by filling in areas with a colour and simplifying them at the same time. This gives a convincing hand-drawn effect in seconds. You can achieve a similar stylised look by getting a few of Photoshop's filters to gang up on your picture's pixels.



01 Over the threshold Open your source file. Copy it by dragging the background layer thumbnail onto the Create New Layer icon at the bottom of the Layers palette. Go to image> Adjustments>Threshold. This fills darker areas with black. Tweak the slider so key features are visible.



02 Cool cutout The Threshold filter is fuzzier than Illustrator's Black and White Fill option. To simplify the image further go to Filter>Artistic>Cutout. Set Number of Levels to 4 and Edge Simplicity to 5. This gives an artistic effect that's almost identical to Illustrator's Live Trace Fill.

03 Colour wash To add a wash of colour, apply the Cutout filter to the background layer. Set Number of Levels to 2, Edge Simplicity to 6, Edge Fidelity to 1. Set the monochrome layer's blending mode to Darken to combine the black-and-white and colour layers.

the Brush Preset picker and choose the brush called Pastel Medium Tip. This has a nice rough and patchy texture that will form our smoke ring. Use the Brush Preset picker to choose a diameter for your smoke ring's brush stroke. You'll be stroking the edited brush tip along the 'marching ants' marquee.

Right/Ctrl-click inside the elliptical marquee selection and pick Make Work Path from the options. In the dialog box set Tolerance to 2.0. Hit OK. A solid line will replace the 'marching ants'. Click the Paths palette. Go to the arrow at the top right of the palette and pick Stroke Path in the pop-up. The rough-edged brush tip will follow the shape of the elliptical marquee.

At this stage the smoke ring won't look convincing. Soften it by going to Filter>Blur More. To make it look like it's starting to dissipate due to air currents, target the smoke ring layer and go to Filter>Liquify. Grab the Twirl Clockwise tool (C) and use it to gently stir the smoke ring and break up its shape a bit. Use the Bloat tool to make it swell up in places to give it a sense of volume. Hit OK to apply the filter. Duplicate the smoke ring and apply a few more tweaks using the Liquify filter. This will create a multi-layered and more realistic ring.

To break up the smoke ring layers, target them and click the Add a Layer Mask icon. Target each mask and go to Filter>Render> Clouds. This will push patchy holes in the smoke ring layers to make the effect natural. Lighten the smoke ring layers by changing their blending mode to Linear Dodge.

Repeat these steps to create as many smoke rings as you like. Make the older larger rings dissipate more by roughing them up even more with the Liquify filter's tools. Reduce the opacity of the older smoke rings to make them fade away. We used an elliptical marquee to create our smoke rings, but in theory you could use the Lasso tool to draw any shape and apply the Stroke Work Path technique to create all sorts of weird and wonderful smoke rings – or even smoke squares!

When it rains…

Q I've always been a fan of rain and love the effect it gives objects – but I don't fancy getting a soggy camera! How do I fake rain in Photoshop?
Andrew Killknowe

Only happy when it rains? A combination of the Cloud, Blur and Noise filters is all you need to turn on the taps

Brush tip

Change blending modes after painting a stroke

In the first question we demonstrated how to use layer blending modes to make brush strokes replace burnt-out pixels without hiding other details. Instead of painting onto a transparent layer and altering the blending mode, you could paint straight onto the problem layer by setting the Brush's blending mode option to Darken. You can change your mind about the blending mode even after making a brush stroke by going to Edit>Fade Brush tool. The Fade dialog box has a pull-down menu which allows you to choose any blending mode that you like.

KEYBOARD SHORTCUTS Tool shortcuts

	PC	Mac
Art History brush	Y	Y
Eraser tool	E	E
Background Eraser tool	E	E
Magic Eraser tool	E	E

A Rain can add atmosphere to an image, but it's very difficult to get real rain to register on-camera. You could also damage your camera if you get it wet, so a digital solution seems a sensible one. Here's a technique for CS users. We'll then look at a quicker way to add rain using Elements 5.0.

Open the source image. Pick a shot that looks like it could feature rain (no cloudless blue skies!). This will help sell the illusion of reality. Create a new layer by clicking the Create New Layer icon at the bottom of the Layers palette. Go to Filter>Render>Clouds. This fills the layer with a fractal greyscale cloud texture. Go to Filter>Noise>Add Noise. Use a high percentage value in the Amount field to create a distinctive noise effect. Tick Monochromatic and hit OK to apply noise to the cloud texture. The noise will form your raindrops. To add movement, go to Filter>Blue>Motion Blur. Set the Angle to around 67% to create wind-blown sheets of rain. Set the Distance slider to 90 pixels. Click OK. You'll now have sheets of driving rain.

To mix the digital rain with the source image, set the rain layer's blending mode to Screen. The darker streaks of noise will vanish, leaving the lighter streaks of rain overlaying the background image. To enhance the contrast of the rain layer, go to Image>Adjustments> Equalize. This will make the white pixels stand out even more and remove more of the darker ones to create more gaps in the rain. To make the final rain effect more believable, reduce the rain layer's opacity setting to around 68%.

Elements 5.0 users can add rain in an instant thanks to a preset in the Special Effects palette. In the palette's Category drop-down menu, choose Layer Styles. In the sub-category drop-down menu pick Image Effects. Scroll down to the Rain thumbnail. Click Apply and Elements will add streaks of rain to your source image, creating a digital deluge in an instant!

Turn back time

Q **Is there a quick way to turn a pristine modern shot into a vintage photo using Elements 5.0?**

Alison Lean

A Elements 5.0 does have special effects that'll create the result you want. Go to the Artwork and Effects palette. Click the Special Effects icon at the top. Choose Photo Effects in the Category menu and select the Image Effects sub-category. You'll spot an effect called Old Photo, but this darkens the shot too much. Apply the Old Paper effect instead, as this gives an effective worn-out sepia look. Select the Artwork icon. Click the Frames category and pick the Vintage sub-category. Select a frame by clicking a thumbnail, then hit Apply. Drag your filtered vintage layer from the Layers palette onto the new frame.

Give your modern photos an instant vintage makeover using Elements 5.0's cool new special effects and layer styles

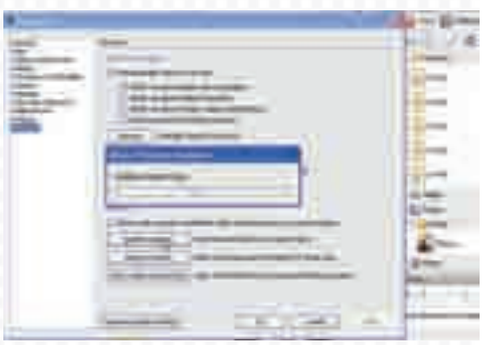
Online Resources

If you have an appreciation for quality Photoshop resources, you need to pay a visit to the ActionFX website (**www.actionfx.com**). Pay to become a member and you will enjoy some first-class actions, tutorials, shapes, brushes and more. There are also free downloads if you'd prefer to try before you buy, as it were.

Up to date

Share and enjoy

Photoshop Elements enables you to share your shots using a variety of options, from creating attractively laid-out photo books to designing DVD jackets. The package comes packed full of different templates, but occasionally these templates are updated. To make sure that you have access to the latest sharing options, go to Edit>Preferences>Organize & Share. This will open the Organizer's preferences. Click on the Services option. Now click on the Update Creations option to download and install new creation types.



Different stokes

Stroke a variety of tools along a path

In the Smoke Rings question we stroked a brush tip along a work path. By default the Stroke Path box is set to Brush. Hit the Stroke Path pull-down to see tools to use to draw along a path. To create a stream of smoke, we selected the background layer and stroked the Dodge tool along a Pen tool-created path.

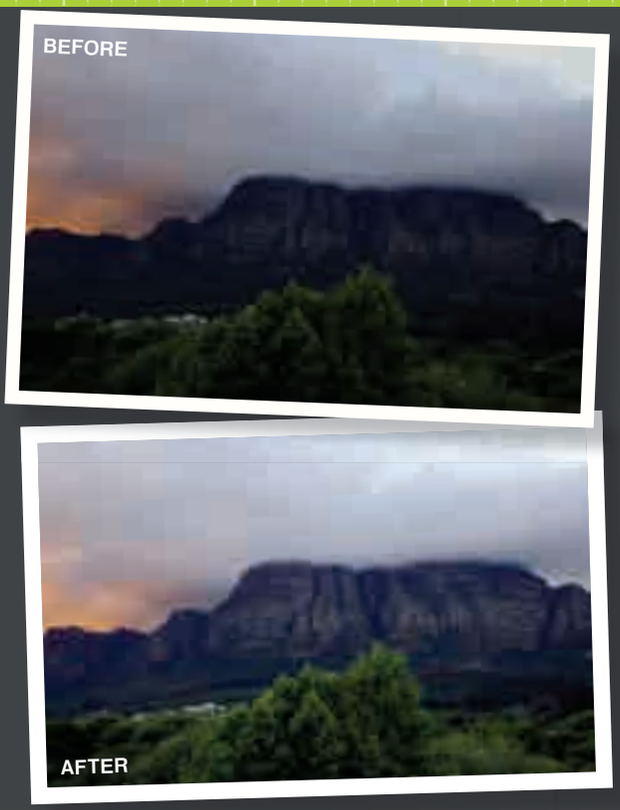
PHOTO FIX

Send in your troublesome images for us to fix…

Send your problematic photos on a CD to:

Photo Fix, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ

Unfortunately we cannot return CDs



Level it up

If your image's brightness and contrast is in need of rescuing, Photoshop's Levels is just the tool for the job…

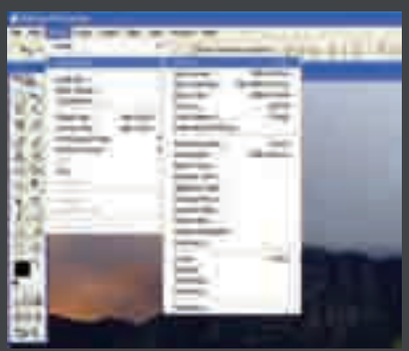
We can't capture photographs perfectly all of the time, so wouldn't it be great if they could be adjusted and enhanced afterwards? Well, you'll be glad to hear that improvements can be made to images with poor contrast and brightness using just one tool within Photoshop: Levels.

Making the enhancements is all down to first assessing the histogram graph for the different tones in your image – shadows, midtones and highlights. Using the Preview option within the Levels window you can then click and drag the corresponding slider for each tonal area and magically correct your image, making it into a usable photograph.

This is such a handy trick that it's worth looking at the Levels histogram for all of your photographs, even if they only need a small amount of tweaking. Once you've realised the power of this simple technique you will be amazed at how much your collection of images improves…

HISTOGRAM LESSON

Discover how Levels can bring dull and drab photographs to life



01 Bring up the dialog window Open your image that needs enhancing. Choose Image>Adjustments>Levels to bring up the Levels dialog box. This is made up of a histogram which displays the image data. The right side of this represents the highlights, the middle represents the midtones and the left side is for the shadows.

02 Assess the damage Now you need to look at the histogram and evaluate where the problems lie. Make sure that the Preview box is checked so you can see the changes you make display in the actual image. It's likely that there will be a gap to the sides of the histogram before the white or black markers.

03 Click and drag To solve this problem click on the white and/or black marker and drag it in towards the middle of the graph until it meets the point where the histogram begins to rise. We moved the Midtone slider to the left slightly to improve the image further and clicked OK.

Tool School

See the difference

To visualise the change in the histogram once you've committed the changes in the Levels box, go to Image> Adjustments>Levels again and you'll see the histogram has no gaps at the highlight or shadow markers.

RESOURCES

Our latest collection of Photoshop offerings from the World Wide Web…

PHOTOSHOP TUTORIALS BLOG

http://pstutorialsblog.com/

This blog site is updated daily with tips, news and resources. In addition to essential info about your favourite image-editing app, there are links to other stock photo, tutorial and tip sites. You can search by category, eg actions, brushes and photo retouching. The site is very cleanly designed and easy to navigate, and in addition to the latest blog entries appearing on the home page, you can access past months' entries. Check out the page of Photoshop brushes made by the site's creator – all free! If you want to keep up to date with the latest in the design and photography world, this blog site is worth visiting daily.

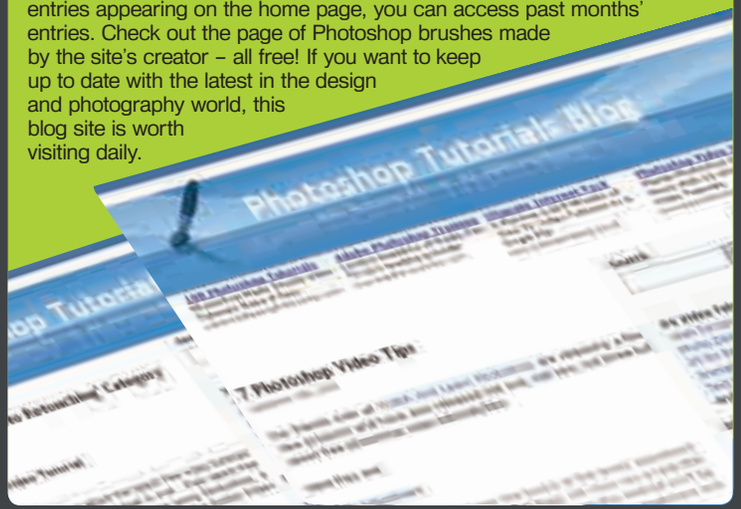


PHOTO REVIEW

www.photoreview.com.au

Photo Review is a great site for any digital photographer, featuring the latest news, reviews, features, tips and guides. Articles include digicam maintenance and travel logs from experts. Want a new camera? The site runs independent product tests using benchmark software. There are also extraordinary examples of digital photography in the photo gallery, and the tips section is bursting with vital info on subjects like selling images.

STOCK PHOTOTALK

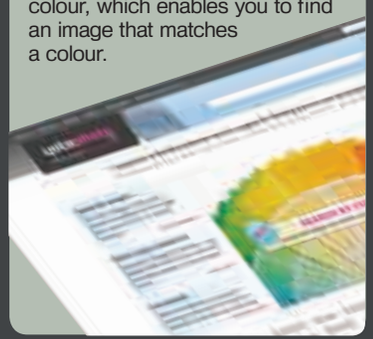
www.stockphototalk.com

StockPhotoTalk is a special interest blog that provides comprehensive coverage of the area of stock photography, and also has frequent updates of the latest news on subjects such as events, technology and photography. Interviews with prominent people in the stock photography industry make very interesting reading, and another exciting area is the huge list of stock photo resources on the Linkblog page.

YOTOPHOTO

www.yotophoto.com

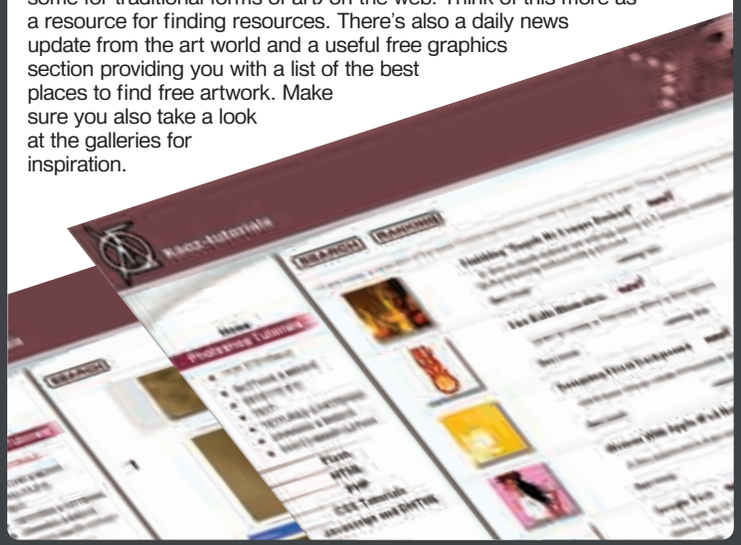
Yotophoto is the first internet search engine to enable you to find free stock images, with over 70,000 free images indexed at present. The site is very popular and is used by designers, educators and digital artists. Most of the images are released under Creative Commons, licences, which have minor conditions of use. One exciting feature is the ability to search by colour, which enables you to find an image that matches a colour.



HUNT FOR

www.huntfor.com/design/tutorials/photoshop.htm

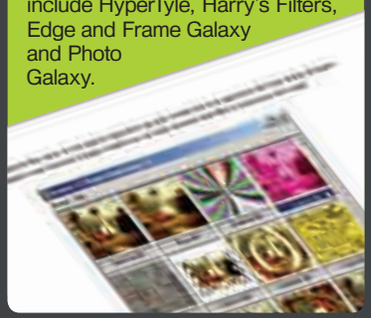
This is not strictly a tutorial site but a visual arts resource centre and graphics community. It has a very useful page which contains the best pages, tutorials and tips related to Photoshop (and even some for traditional forms of art) on the web. Think of this more as a resource for finding resources. There's also a daily news update from the art world and a useful free graphics section providing you with a list of the best places to find free artwork. Make sure you also take a look at the galleries for inspiration.



THE PLUGIN SITE

www.thepluginsite.com

The Plugin Site is based in Germany and develops graphics, video and web software. This resource is bursting with exciting plug-ins to enhance your Photoshop creations. There are download links for free and commercial products, reviews, a gallery of graphical inspirations, news and tutorials. If you want to know more about plug-ins, read the site's Plugin Essentials introductory text. Products the site has created include HyperTyle, Harry's Filters, Edge and Frame Galaxy and Photo Galaxy.

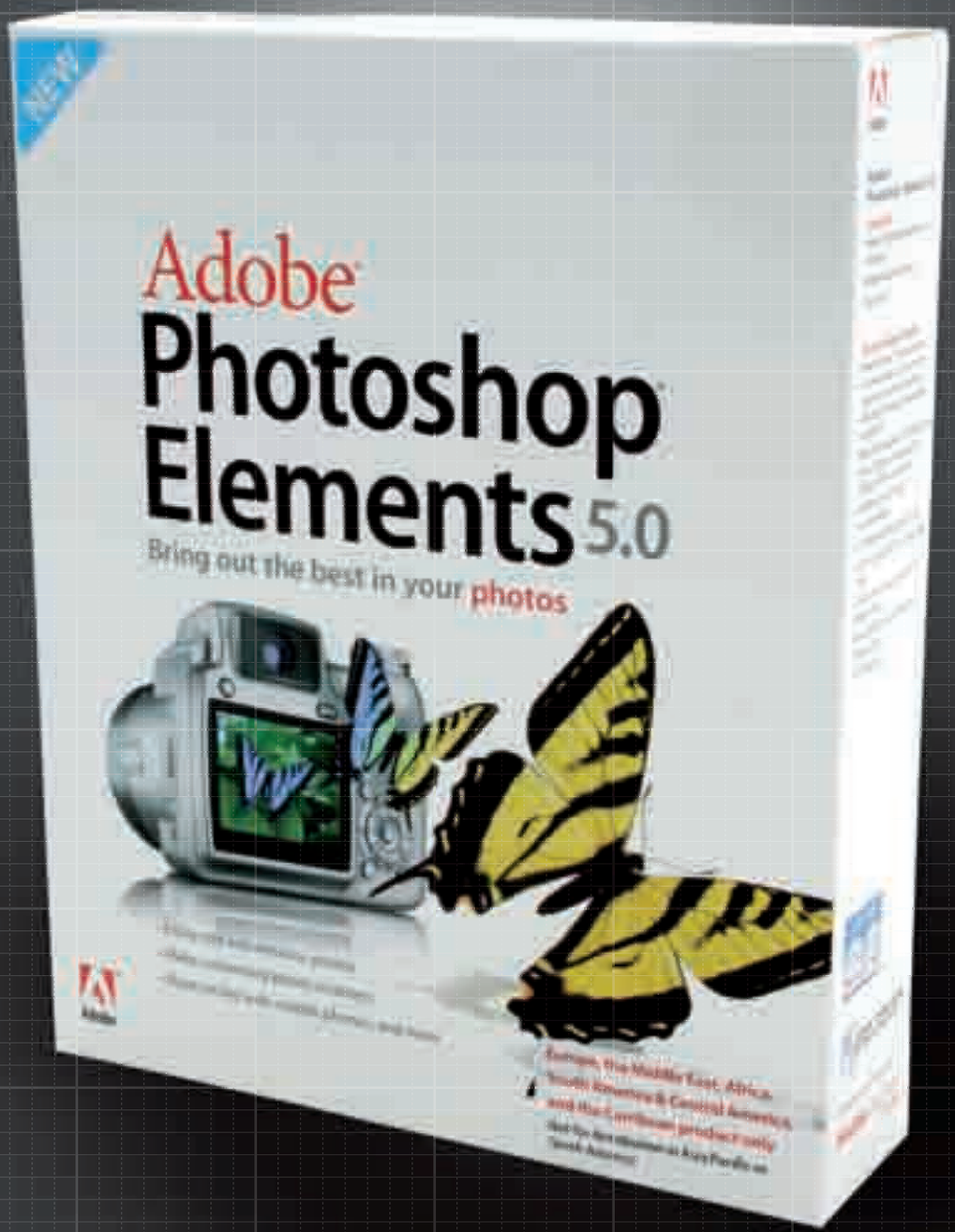


eMag

creative reviews

Looking to expand your creativity? This issue we look at the latest Photoshop Elements, a great all-in-one from Brother and the best creative books

"The new features improve what was an already awesome piece of software"



Software review

Photoshop Elements 5.0 82

Hardware review

Brother DCP 540CN 84

Book reviews

An Illustrated A to Z of Digital Photography; People and Portraits 86
Composition 87
Create your own Graphic Novel 87
Idea to Image in Photoshop CS2 87

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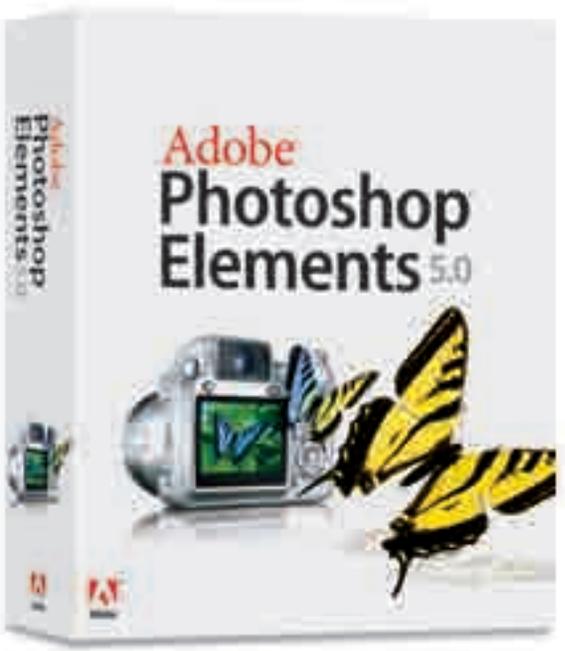
SOFTWARE

Photoshop Elements 5.0

Adobe has released its latest addition to the Photoshop family. We check out the new features of version 5.0…



info

COMPANY
Adobe

WEB
www.adobe.co.uk

PRICE (SRP)
£69.32

OPERATING SYSTEM
PC

MINIMUM REQUIREMENTS
Windows XP Professional, Home Edition or Media Center Edition with Service Pack 2

The latest version of Photoshop Elements 5.0 is now available for the PC (Mac users need to wait a bit longer, we're afraid), and it's packed with incredible new features that make it really stand out from the previous version.

One exciting addition to the feature set, is the advanced ability to alter lens distortion using the new Correct Camera Distortion filter. This adjustment is done by changing the vignette amount and adjusting the perspective controls, and is particularly handy for the common problem of distortion at the edges of photographs.

One of the most welcome features of Photoshop Elements 5.0 has to be improving colour tones with the Adjust Color Curves command. Using this, you can either select the thumbnail preset of the Color Curve that seems to enhance your image the most or, for a greater level of control, use the sliders in the Advanced Options area to enhance the highlights, shadows and midtones. Another new area of the program is the Adjust Sharpness tool, which gives you more control over enhancing the clarity of your image than using the Sharpen tool or Auto Sharpen.

As well as the introduction of more advanced methods of enhancing images, the application has kept some of its most popular features as they were, such as the Quick Fix mode. Photoshop Elements users will be familiar with this as the ideal area to work in to quickly perform operations such as making skin tones look more natural. It allows you to quickly fix flaws and adjust colour, lighting and contrast.

Features such as Stacks, which appeared in previous versions of Photoshop Elements, have now been developed even further. This part of the program has been enhanced in version 5.0 so that you now have the option for a collection of images to be stacked according to photos that are visually similar.

UNDER THE BONNET

What's new in Photoshop Elements 5.0

Find out exactly why we were so impressed with Adobe's latest version of Photoshop Elements…

Slick and sharp
For really impressive images make use of the new Adjust Sharpness feature, which gives you more control than the Sharpen tool or Auto Sharpen.

Flipbook fun
This new feature enables you to transform a sequence of photos in your Photo Browser into a stop-motion video, similar to a flipbook.

Perfect presentations
There are new additions to the interactive and animated web gallery selections – for example, books with pages that can be turned.

This reduces clutter and makes large sets of images more organised.

The artistic possibilities open to Elements' users are now much improved in the latest version, because you can produce striking black-and-white images from your colour photographs. Found under the Enhance menu, the Convert to Black and White window offers the option to select a style for your black-and-white image and then click on a thumbnail to adjust it further by increasing or decreasing different colours and contrast. As a final step, you can even alter the intensity for a really dramatic image.

There is even more good news, as support is now available for a larger selection of digital camera models, which opens up the possibilities even further when using the application. The results you achieve will now be more impressive, with the option to use Photoshop Elements to edit Raw image files directly from your camera.

Sharing your photos in unusual and innovative ways is a prominent development in Photoshop Elements 5.0. You can produce new types of slideshows, Flash web photo galleries and the fabulous Flipbooks.

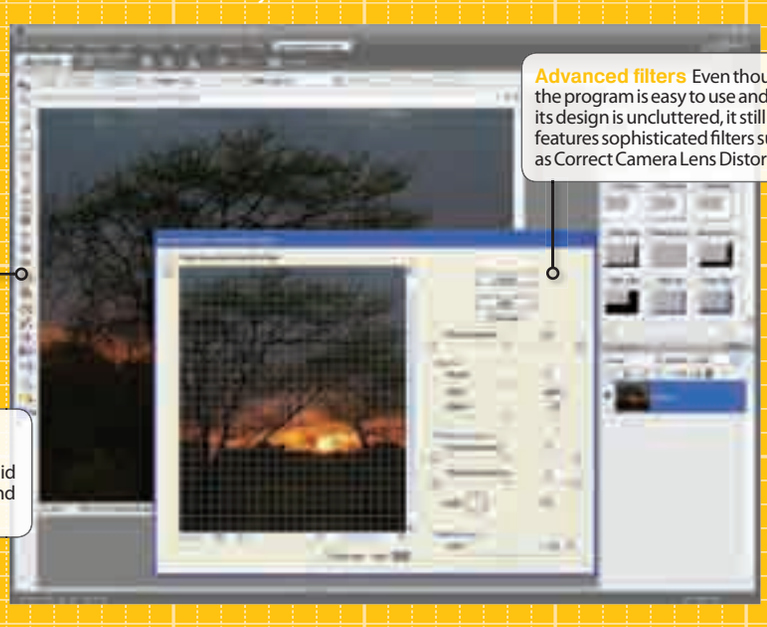
The Flipbook capability means that you can turn a series of still photos into a flipbook sequence which appears to animate. This is particularly effective when used to string together action shots. New animated Flash galleries such as an album with turning book pages and a spinning carousel are the perfect way to present your images a bit more creatively. Photoshop Elements 5.0 now also makes it possible to share your photographs using an online map which marks the locations where they were taken.

Clear and easy organisation of your images is another highly important progression in the program, since it makes finding any photograph a less time-consuming process. The visual tagging method makes it possible to categorise your images by people, places or events. You can then view them in a variety of ways including by tag, on a timeline and in Calendar view.

If you are unsure whether or not to invest in the latest version of Photoshop Elements, then we strongly advise you to do so. The improved layout of the interface, additional filters and image adjustment options are impressive. These features, combined with the ability to share and display your images in innovative ways such as new interactive galleries and advanced organisation features, make the latest version a big step forward for Photoshop Elements.

EASY-TO-USE FEATURES, SPECTACULAR RESULTS

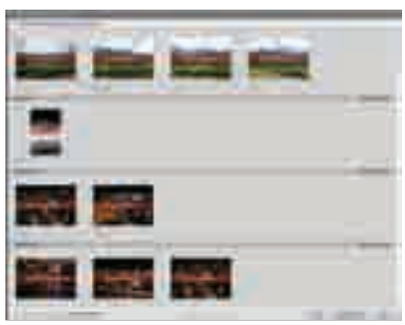
Photoshop Elements 5.0 combines advanced image editing, quick fixes, easy organisation of images and creative methods of sharing them with others



Advanced filters Even though the program is easy to use and its design is uncluttered, it still features sophisticated filters such as Correct Camera Lens Distortion.

Logical layout The interface of Photoshop Elements 5.0 is clearly laid out, making it easy to find just the tool for the job.

> "IF YOU ARE UNSURE WHETHER TO INVEST IN THE LATEST VERSION OF PHOTOSHOP ELEMENTS, WE STRONGLY ADVISE YOU TO DO SO"



Organisation is key
It's easy to organise, view and select your photos using features such as tagging, viewing by date or stacking visually similar images.

Advanced image editing
New image-editing tools have been introduced to Elements 5.0, such as Color Curves adjustments to alter colour, brightness and exposure.

Converting to black and white
Rich black-and-white conversions can now be created quickly and easily in this new version of the program.

PROS

- New filters such as Correct Camera Distortion
- Adjust Color Curves command
- Adjust Sharpness tool
- Stacking images that are visually similar
- Convert to Black and White capabilities
- Support for a greater selection of camera models
- New ways to present your photographs (web galleries, online maps)

CONS

- No version for Mac users – yet!

VERDICT

9.7

User-friendly yet sleek interface, additional tools, creative features: a great progression

PRODUCTS

An all-in-one printer, scanner and copier combo for home users that won't break the bank...

Brother DCP-540CN

info

COMPANY
Brother

WEB
www.brother.co.uk

PRICE
£139.00

OPERATING SYSTEMS
Mac and PC

MINIMUM REQUIREMENTS
Windows 98, 98SE, 2000, Me or XP

Mac OS X 10.2.4 or greater

The DCP-540CN offers a full range of solutions for your scanning, printing and copying needs. The unit is practical and easy to load with paper and ink cartridges. There's also a built-in photo paper tray that holds 20 sheets of 4" by 6" paper. This inkjet printer doesn't claim to be a specialist photo printer but it copes well, printing images on high quality glossy photo paper at a resolution of up to 1200 x 6000dpi. Prints displayed rich colour and a professional finish, especially on photo paper. It also scores highly on speed and quality of scanning and copying, with a scanning resolution of 600 x 2400dpi and copying resolution of 600 x 1200dpi.

The unit is averagely sized, considering it combines a scanner, copier and printer. It incorporates a PictBridge connection port for direct printing from your camera and there are slots for memory cards such as Compact Flash and xD Picture Card. You can also conveniently produce high quality colour copies without needing a PC and use the buttons on the unit to directly scan to email, OCR or image file.

Brother MFL-Pro Suite software is included, featuring ScanSoft PaperPort SE and Brother ControlCentre3. ScanSoft PaperPort SE is a document management app for viewing and organising scanned documents. After previewing a scan you can adjust the settings before committing the final scan.

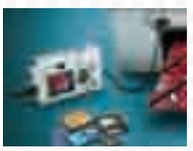
This all-in-one is ideal for conserving space, as you don't need a collection of machines on your desktop. Its two-inch colour LCD also flips up for easy viewing of menu operations and photos from your camera or media card.

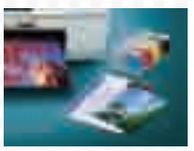
There weren't many negatives, but we did notice very slight banding in some prints, and it was noisy when printing. The DCP-540CN is fairly priced and affordable to upkeep – when you run out of a colour ink cartridge you can change it separately. This is a good option for users needing a multiple function machine.

DETAILS
Take a closer look...

Combining scanning, copying and printing capability, the DCP-540CN is an affordable choice for home users.

The flippable colour LCD screen on the front makes it easy to select the op you want or even view photos from a connected camera.


You can print directly from your camera as the unit is PictBridge-compatible, and also easily insert various media cards.


The unit isn't too bulky for a machine that offers so many features. The USB socket also fits snugly in the right side.

Push the right buttons It's easy to control the machine using the buttons on the front. Each is clearly labelled and easy to use.
Memory card slots You can easily insert your camera's memory card in the front of the machine and view the contents using the LCD screen.

PROS
- Affordable and space-saving all-in-one option
- Flippable two-inch colour LCD screen
- PictBridge-compatible and accepts a range of media cards
- Easy to load paper and replace cartridges

CONS
- A little bit noisy when printing
- Slight banding/graininess in areas of some prints

VERDICT

8.0

Affordable, easy-to-use unit; outputs prints and scans of high quality

eMag

BOOKS

An Illustrated A to Z of Digital Photography; People and Portraits

Perfect your skills in one of the most popular areas of photography

So many shots we take revolve around people, and perfecting our photographic skills in this area is invaluable. This guide is useful for those wanting to improve the photographs they take of their family and friends, and also more experienced photographers who want to get the most from their portrait shots.

Being organised alphabetically, it's easy to follow. All aspects of this extremely popular photographic subject are covered, including the photographic equipment to use, considerations to make involving lighting and exposure, and how to enhance your images in Photoshop. Each occasion when you might photograph people is covered separately, as they each need to be treated differently – from concerts and gigs to weddings and fashion shoots.

How to enhance and retouch photos, an essential skill, takes up a whole chapter. Before-and-after images and those that illustrate the tutorial steps or demonstrate areas covered in the text are large and vibrant throughout, making it an enjoyable read. The Top Tips sections are useful quick pointers on how to achieve fantastic portrait shots and make this thoroughly engaging guide even more valuable.

info

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Nigel Atherton and Steve Crabb

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ISBN
2-88479-087

Kit yourself out Understand the different components making up your camera and make an informed choice on the type of camera to choose.

Step-by-step instruction You can also learn how to retouch and restore your portrait photographs by following the clearly laid out tutorials.

MAKING THE BEST OF PEOPLE

Discover how to improve your portrait photography

Stunning visuals Gain inspiration from the large and powerful images taken by professional photographers.

Variety of topics Because people can appear in so many different areas of photography, this guide covers a wide range of areas.

Tricks and tips Some of the most vital information is included in the Top Tips sections within each topic covered.

From start to finish The guide not only covers choosing equipment and taking photos, but also focuses on ways of outputting your images.

Individual case studies Some predominant portrait photographers, eg Roger Bamber, are focused on in greater detail.

NOTES | LET US KNOW IF THERE'S A TYPE OF PHOTOSHOP BOOK YOU'D LIKE US TO REVIEW – JUST EMAIL PCR@IMAGINE-PUBLISHING.CO.UK

Composition

You will be astonished at the impact correct composition can have on your shots

Composition is key to achieving great shots. Now you can learn all there is to know about the subject in one handy manual. All the books from AVA's BASICS Photography series, including *Composition*, are well organised and informative resources, leaving no area neglected. This one is divided into six main chapters covering topics such as organising space and time, and using basic rules to construct your own compositions. Also included is an impressive selection of great work by artists such as David Hockney, Harry Callahan and Martin Parr. Combined with diagrams and comprehensive explanations, they demonstrate the principles involved in the successful composition of photos. Reading this book is sure to result in a dramatic improvement in your photography.

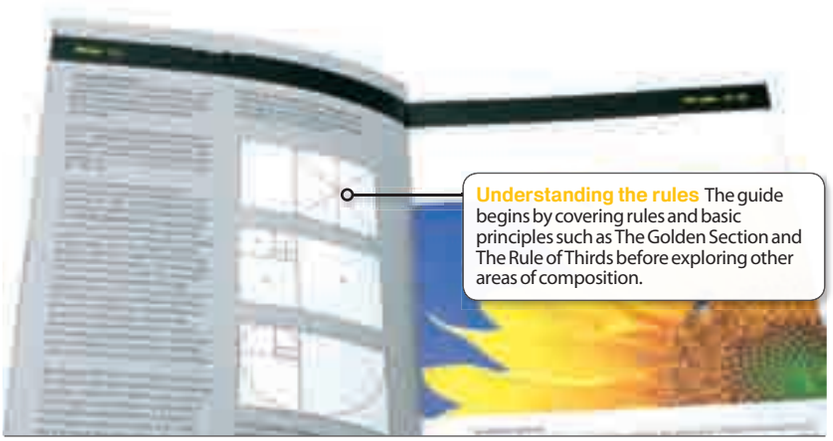
info

AUTHOR
David Präkel

PRICE
£17.95

PUBLISHER
AVA Publishing

ISBN
2-940373-04-3



Understanding the rules The guide begins by covering rules and basic principles such as The Golden Section and The Rule of Thirds before exploring other areas of composition.

CREATING A BALANCED PICTURE

You'll be surprised how much there is to learn!

Diagrammatic support The more complex subjects are reinforced with diagrams and charts.

Useful quotations Vital info is provided in the form of quotations from pro photographers and designers.

Carefully chosen images The visuals are not only attractive to look at, but reinforce the body text perfectly.

Full page inspirations More unusual images take up the whole page, encouraging you to push your creativity further.

Create Your Own Graphic Novel

Have fun while you learn with this unique and fascinating guide

info

AUTHORS
Mike Chinn and Chris McLoughlin

PRICE
£14.99

PUBLISHER
Ilex

ISBN
1-904705-90-1

The element of this book that makes it stand out is that all of the information is presented in the form of a graphic novel, making it not only educational but entertaining to read. Both authors are talented artists, which is demonstrated throughout by their fantastic artwork. The book not only features traditional methods of producing this type of art, but also shows you how to successfully translate it into a digital format. It includes valuable info such as how to write your story and gain inspiration from sources such as the internet and journals.

Chinn and McLoughlin present a thorough exploration of every aspect of the process of creating a graphic novel, from structure and generating ideas to publishing your work. Although presented in a fun way, each chapter is very detailed. For example, the chapter dedicated to publishing includes web comics, Flash, self-publishing, pitching, marketing and networking.

Graphic novels have become increasingly popular in recent years, so a guide such as this will be invaluable to fans of both the format and the artists.

Idea to Image in Photoshop CS2

Follow Rick Sammon's valuable advice to transform any shot into a masterpiece

In *Idea to Image*, Rick Sammon shows how the fantastic creative notions in our head can actually be achieved using CS2. Tricks and techniques are revealed that enable you to transform your shots into something spectacular. This guide inspires and encourages the reader to push their imagination to its limits when taking photos and enhancing them in Photoshop. Rick demonstrates how he's improved his own photos – and with its mix of simple image adjustments and advanced techniques, the book is suitable for all levels of photographer and Photoshop user. The images and diagrams are all annotated with essential info, so the guide strikes the perfect balance between explanation and visual demonstration. This is a beautifully presented and valuable source of inspiration for any keen digital creative.

info

AUTHOR
Rick Sammon

PRICE
£28.99

PUBLISHER
Peachpit Press

ISBN
0-321-42918-4

Exhibit

This is the part of the magazine where we present the best entries to our regular Readers' Challenge. See if yours is featured…

Most of the entries here are for issue 15's Readers' Challenge. We've displayed the images you were provided with on the left, although the eagle-eyed among you will notice that not all entries use these.

The reason for this is simple. We have stripped away all restrictions for this challenge, because we want to get as many of you involved as possible. So there's no time limit on the challenge – meaning you can go at your own pace. There's no skill level requirement – meaning your entry can be as simple or complicated as you like. And most importantly – there's no limitations on what type of images you can create. Go for full-on illustrations or keep to editing photos. All we ask is that you use at least one of the images on the disc and that you have fun doing whatever it is you decide to do!

So have a flick through these pages and see how fellow readers are using Photoshop to do amazing things with a bunch of old photos!

Get your work featured

If you'd like to share your work with other readers, send your pictures in to us and you could be featured on these pages. Just pop your images onto a CD and send it to:

Exhibit, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

Alas, we can't return any CDs. If your entry is under 2MB, you can email it to **PCR@imagine-publishing.co.uk**

THE WINNER!

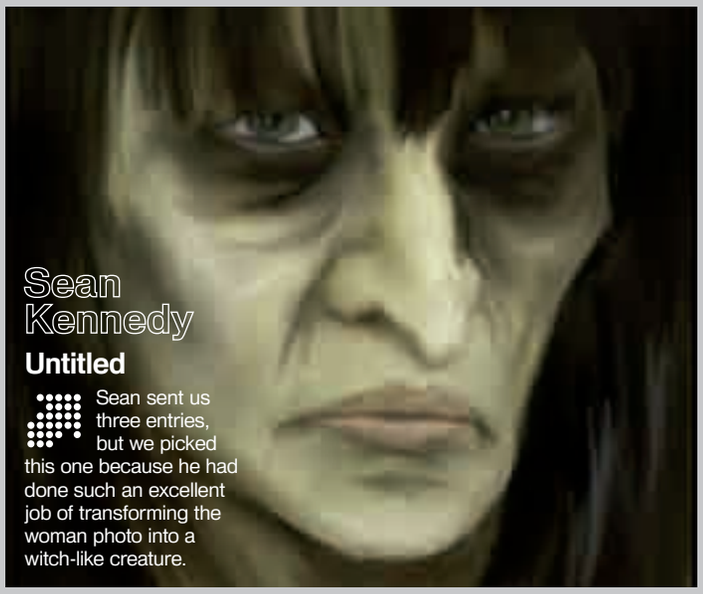
Kevin Wilson

Get Thinking Mmm…

"I spent some time getting this all together. I first took this photo of me at my desk, then I cut all the objects out and worked on them individually adding wood grain. I then placed them on my desk, adding shadows and light, and lastly I used the Smudge tool to paint the whole pic."

Why it's a winner!

First of all, there were some excellent images this issue and picking a winner was tricky. But Kevin took the title, thanks to his concept. Illustrating the creative process using challenge images was genius, and the paint effect looks beautiful. All in all, it was a fabulous entry and worthy of being crowned winner.



Sean Kennedy

Untitled

Sean sent us three entries, but we picked this one because he had done such an excellent job of transforming the woman photo into a witch-like creature.

Gordon Brumby

Untitled

"I thought Halloween for the theme but the face didn't suggest a witch, so she became a cat woman. I just tried different modes and colour adjustment. Reasonably happy with first attempt."

Michael Tickle (middle left)

UFO

"This seemed the obvious image… Seemed to be ready-made for a UFO hovering over Mexico? Not sure where that tower is situated, but I took it away and it now resembles Mexico. The sky and moon are a previous work I've done in Photoshop. The spotlights are from using the Brushes tutorial in your mag. The lighting effect on the building is simply adjusting the Satin setting."

Brian Elliot

Ruins Attack

"This month I have used the magazine's pictures to produce Ruins Attack, an image for future alien attack! Photoshop CS2 was used."

Exhibit

Turn to page 98 and enter this issue's Readers' Challenge

Amanda Riley

Catwoman

"Catwoman was inspired by your B-movie poster tutorial. I merged the sleeping cat with the woman's face and used the Extrude filter, then created an advertisement featuring the new blockbuster."

Jason Howmans (left)

The Adventure

"This is the first time I've done a picture like this in Photoshop. I used the Pen tool to create the shapes, and the Paintbrush, Eraser and Smudge tools for the shading."

Sandria Savory (above)

Woodland Magic

"I used the woodland picture as my background and added a picture of my daughter. I made several layers and used filters to achieve the finished image. I then brought in two of my own borders."

Adam Lingard (above)

Metal Life

Adam has produced a really fabulous image here, adapting the photo of the industrial cranes and turning them into giraffe-like creatures in a desert landscape. Adam's image is an excellent example of how it's always worth looking at an object's shape and seeing if it looks like anything else. If it does, try exploiting that to make a whole new image. You might find it's the creative jolt you've been looking for!

Kevin Smith (above)

Italy '43

"I'm still fairly new to Photoshop after using Paint Shop Pro for some years. The soldier in the picture is me, taken from an event I did this year. I used two plug-in effects to age the picture – NiK Colour Effex Pro 2 and VDL Adreline Old Movie. With a bit of cloning and some added text, the picture has now been turned into a postcard from the frontline."

Petr Sas (right)

Untitled

"I chose your industry picture. I like those kind of images. For this image I adjusted Hue/Saturation, and then chose the Flower brush and some custom brushes to make it nice. It's one of my first works in Photoshop, so I hope it's not too bad!"

Enter our challenge and see your work in the magazine!

HOW TO ENTER

Access the Readers' Challenge folder from the side panel on our CD and copy it to your desktop. Once you've completed your masterpiece, send it to us on a CD along with your name, address and a few words about your creation, to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EZ

Readers' Challenge

Gaze upon the images before you begin... and then twist them to your creative whim!

As regular as clockwork, the Readers' Challenge is back once more to finish up the magazine. Those familiar with the challenge will know what to expect – we present you with a random and often bewildering array of photos and then you use them to create a great image.

You can try and use just the images we provide, or choose a couple and marry them with your existing creations. You can do pretty much what you want with them – there's no restriction on type of artwork or skill level. This is a place for people of all ages and abilities to come and have some fun! There's not even a deadline, so you haven't got to rush. Take your time and create something you're proud of.

We've got a special prize for challenge winners. For the next six issues, the winner will receive a copy of Photoshop Elements 5. Even if you have Photoshop, this is worth winning because it has some great features – see page 82 for more. Please note that Photoshop Elements 5.0 is for PC only.

NOTES | IF YOUR ENTRY IS UNDER 2MB, YOU CAN EMAIL IT TO US AT **PCR@IMAGINE-PUBLISHING.CO.UK**. UNFORTUNATELY WE CAN'T RETURN CDS

Winter wonderland

The weather outside might be frightful,
But the Photoshop goodness is so delightful.
With three or four brushes on the go…
Paint the snow, paint the snow, paint the snow!